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VARIETY

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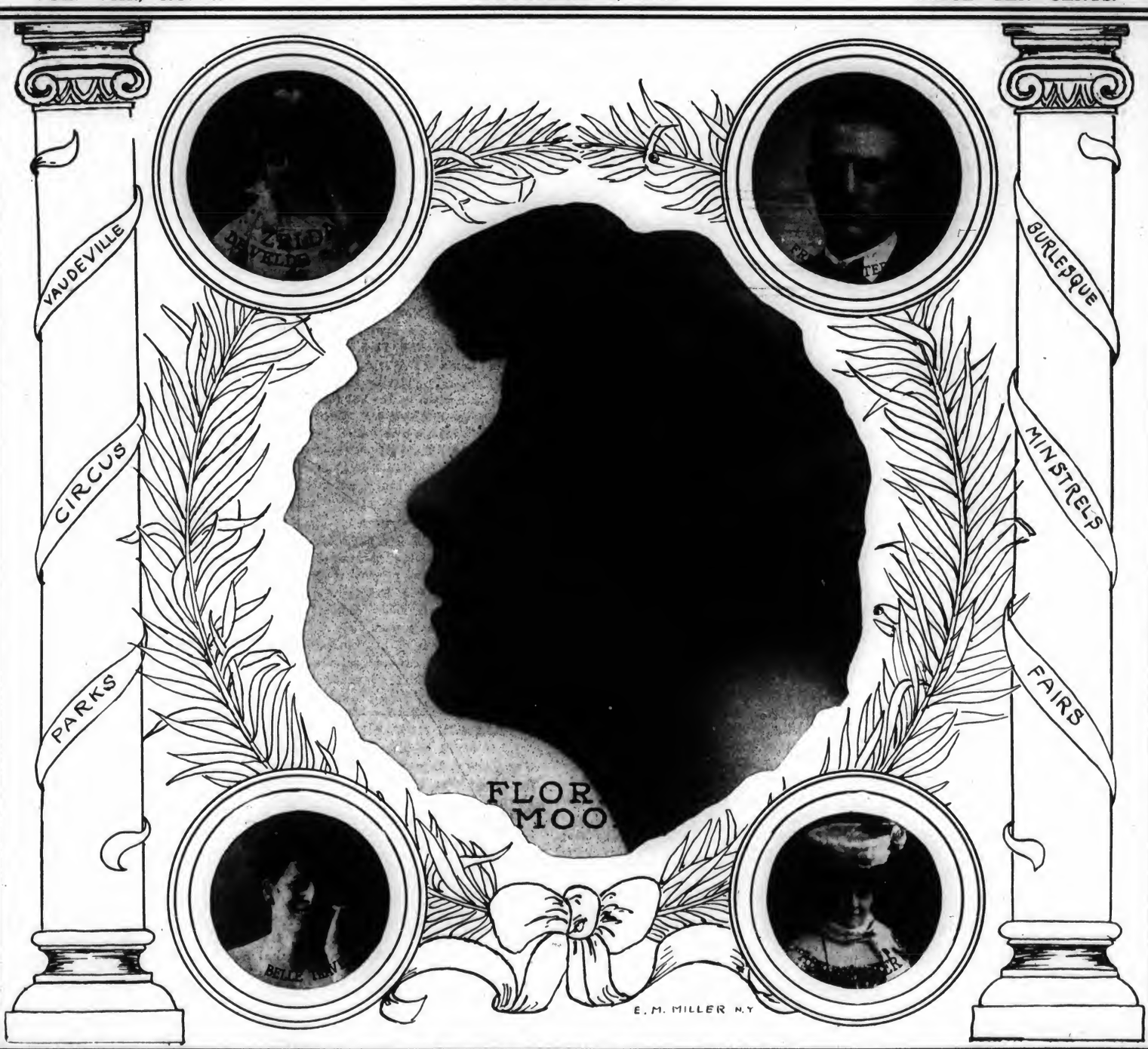

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

VAUDEVILLE MANAGERS HOLDING MEETINGS

Orpheum Heads Visit K. & E. Headquarters and Broadway is Left Guessing what it all Means. United Revives "Legitimate" Scheme.

The rumors of the past week crediting an impending amalgamation between the opposing vaudeville forces had its foundation in the visits made to the offices of Klaw & Erlanger in the New Amsterdam Theatre building by managers attached to the United Booking Offices.

These meetings sent reports flying, and due to the appearance of the Orpheum men at the K. & E. offices, they took the form of insisting that the Orpheum Circuit intended to "jump" from the United side to "Advanced Vaudeville."

Any information bearing upon the terms and conditions discussed at the different meetings has not escaped.

The prevailing impression was that the Western people, including the Orpheum Circuit and Kohl & Castle, of Chicago, brought pressure to bear upon the foremost managers of the United, obliging the latter to enter again into negotiations with the opposition.

The success of "Advanced Vaudeville" in the West, where it has directly affected the circuits mentioned more strongly than any of the Eastern houses, caused the Westerners to take the step.

E. C. Kohl came on from Chicago last Sunday, remaining in the city for three hours, when he returned home. During his brief stay Mr. Kohl consulted with his Western confreres, and the presence in New York of Mr. Meyerfeld portended something of importance when his visit lengthened beyond a week, his usual stay.

Both sides admitted on Thursday that meetings had been held, but stated that nothing was developed by them that might have at any time led to an amalgamation.

A leading manager of the United gave it as his opinion that the proceedings of the week placed the factions further apart than ever, and as far as can be learned, there was at no time any definite proposition submitted by either.

The ending of all overtures looking to an amalgamation led the United managers to revive the legitimate scheme evolved by them last summer of placing a circuit of theatres over the country to play attractions in opposition to the "Syndicate."

On Wednesday, after conferring for the entire afternoon, a statement was sent to the daily papers by the United Booking Offices giving the information that under a mutual agreement arrived at there would be a legitimate circuit of theatres operated next season by the vaudeville managers.

Several houses were mentioned, the Boston Theatre, Fifth Avenue (New York), Montauk (Brooklyn), Princess (San Francisco), Chicago Opera House (Chicago) being among them, and the statement said thirty consecutive weeks would be offered productions.

At the Wednesday meeting, held in the St. James building, a list of available legitimate people, culled from among those not now playing under any of the K. & E. affiliated interests, was gotten together, and included legitimates at present in vaudeville on the United time.

It was an understanding of the meeting that all managers having houses in the larger cities should furnish at least one theatre for legitimate purposes, while the larger managers should supply three each, the Orpheum Circuit being called upon for six.

Instructions were given agents booking through the United to submit names of all people they could procure from the legitimate field.

Two committees were appointed, one composed of Martin Beck and Percy G. Williams to take charge of the production end, and another to give all attention to vaudeville, the managers assigned to the "legitimate" branch being practically relieved at their option from further attention to their vaudeville house.

It was said that $1,500,000 had been subscribed by the United managers for the venture.

AUDITORIUM KEEPS UP BUSINESS.

Chicago, Nov. 1.

Immense business at Klaw & Erlanger's Auditorium keeps up. Reports emanating from Western Vaudeville Association people that Chicago is being "papered" by the Auditorium seems to have not the slightest foundation. No trace of any free passes excepting those given legitimately to persons entitled to the courtesy of the house can be discovered.

The Majestic plays to capacity at both shows daily almost, while the Olympic and Chicago Opera House have light matinees but fair evening attendance, without capacity in either at any time.

The Haymarket is doing a fair business daily at both performances.

MAYBELLE GILMAN'S SISTERS HERE.

They're here, the Gilman Sisters--Eunice and Pearl—with their mother and a bunch of baggage. The Gilman Sisters arrived to-day and yesterday, the girls traveling apart from each other, but with escort. Mrs. Gilman is on the ground also, and Jos. Shea has the act.

Mr. Shea says $1,000 will secure the attraction for which the billing will read "Maybelle Gilman's Sisters," and on the billboards somewhere room may be found for "Corey."

The girls do a "sister" act. Managers say if they do not have to depend overmuch on the billing matter, engagements will be forthcoming. The sisters played in the West before marching upon the East.

BENTHAM HAS HAINES.

When "The Rose of the Rancho" closes at the Belasco Theatre Robert T. Haines, of the company, will essay vaudeville with the assistance of M. S. Bentham.

Mr. Haines has a sketch and Mr. Bentham is looking out for the time.

"PICTURE SHOWS" CROWD OUT VAUDEVILLE.

The vaudeville venture at the Grand Theatre started some four weeks ago by Henry Pincus in Passaic, N. J., will be discontinued this evening, and Monday the house will open with a dramatic stock company headed by Hal Clarendon.

The enterprise opened with big business, but attendance fell off steadily. Mr. Pincus attributes the failure of the vaudeville policy to the fact that upon the opening of the Grand as a variety house the moving picture establishments fought the invasion by putting in several vaudeville numbers to attract business.

The innovation caught on and the picture places practically monopolized local patronage. In addition to this competition other picture shows started up until there were seven operating within half a dozen blocks of the Pincus house.

The moving picture industry has received a tremendous impetus since last spring. W. B. Pyle, formerly manager of the Parlor, in York, Pa., spent most of the summer and fall searching New York State, Connecticut, New Jersey and Pennsylvania for an unoccupied theatre in some of the promising smaller towns, but found that all available sites and buildings and been taken up by the picture shows.

FOREIGN ACTS CANCEL.

Two foreign acts, both women, have cancelled their contracts over the K. & E. time. Mlle. Murger, who played at the New York for a time, but was then shifted to the Montreal K. & E. theatre, found relatives in that city upon her arrival and has remained in Montreal since.

La Camargo, the Spanish dancer, who did not play in New York, asked permission of Louis F. Werba, Klaw & Erlanger's general vaudeville manager, to select her own place on the bill for a test.

The dancer informed Mr. Werba she did not wish to remain over here if her success was in doubt. The position asked for was given and La Camargo flopped over. She then announced her contract would be destroyed.

BIGELOW POSTPONES.

Charles A. Bigelow, the comedian, will not be in readiness to play vaudeville by Nov. 11 for Klaw & Erlanger.

Mr. Bigelow is under contract to the Shuberts for the season. He is "fussy" over the selection of his vaudeville piece and the failure to become satisfied he has the proper material for a vaudeville entry is delaying him.

MANN IN NEWARK MONDAY.

Louis Mann in his comedy sketch will play Klaw & Erlanger's vaudeville for the first time next Monday at the Shubert, Newark.

The Newark theatre of K. & E.'s is harboring Blanche Walsh this week, a previous booking with David Belasco through the Shuberts for the house compelling the temporary evacuation of vaudeville.

HOWARD'S MUSICAL COMEDY.

Chicago, Nov. 1.

Next March there will be a new musical comedy produced in the New Princess Theatre here. The piece will be written by Joe Howard, Hough and Adams. Charles K. Harris will have the publication rights to the musical numbers.

"DIABOLO," LONDON'S RAGE.

London, Oct. 19.

"Diabolo," the spinning bobbin, the last variation of the antiquated "Devyll on two styx," is the current craze. It's a stick in each hand and a string between, used to whip like a top a spool with an hour glass waist that runs upon the cord.

All the practice fiends are after it, and the Royal Holborn has featured Marcel Meunier, a Parisian boy of 14, with a record of throwing the spinning bobbin 6,000 times without missing. He is said to have acquired the diabolo eyebrow, while his arms have the diabolo twitch. He spins it lying on his back, on cords tied to his ankles, etc. He also puts it through Japanese top spinning work, running it up a string, catching it on crossed sticks, etc.

He was honored with a special command to perform at Marlborough House, where he gave an exhibition before the Prince and Princess of Wales and the royal children. This has boomed the sportive bobbin that winds no thread, and now we have diabolo songs and jokes, while the game, rather a la tennis, had arisen to the pitch of high insanity until the record rain now falling drowned it off the fields and lawns, no doubt to be resumed again when nature ceases weeping.

Meantime diabolo troupes have appeared upon the continent, and Oswald Stoll (Moss-Stoll tour) has Nicolet, for whom he removed the sliding roof of the Hippodrome so he could throw the bobbin up through the opening and catch it.

Down Kennington Road double somersaulting gymnasts have ceased risking necks to whip the drivelling spool. But such things travel, and no doubt some of the hustling jugglers are doing it for you now, while Spalding and the department stores are selling the paraphernalia.

MURDOCK AFTER FEATURES.

Sir Charles Wyndham, the English actor-knight, is a vaudeville possibility. Alfred Courtenay, the London agent, has undertaken to represent J. J. Murdock, of the Western Vaudeville Association, in placing before Sir Charles an offer for an American appearance. In a letter to Robt. Grau this week Mr. Courtenay declared his opinion that the actor-manager would entertain an offer if the consideration were sufficiently attractive.

Mr. Murdock's offer is said to have been $2,500 a week for a stated number of weeks. These terms were contained in a cable sent to Sir Charles. He is now playing at the Haymarket, London, but closes his engagement to-night (Saturday).

His present play, a new drama, will be produced in New York by one of the Frohmans within a short time, but the knighted actor will not be a member of the American company. This explains why he is open for a vaudeville engagement.

MORRIS JOINS AGENTS.

The Associated Vaudeville Agents, the lately formed society of the New York commission men, received two new members at the last meeting. One was William Morris, the other Maurice Boom.

At the meeting the new members were elected. James J. Armstrong presided, and it was said Mr. Armstrong had been elected president, that office with William L. Lykens having been temporary only, but a member stated this week that Mr. Lykens still remains the president.

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Vol. VIII. NOVEMBER 2. No. 8.

Morris and Kramer have joined "The Dainty Duchess."

Elizabeth M. Murray, the singing comedienne, will open in London next March.

The Yuilains, eight foreign acrobats, will appear at the New York on November 11.

Marshall P. Wilder replaced James Thornton on the Colonial bill Wednesday.

"Shipwrecked," the Jesse L. Lasky production, lived up to its title and is now safely stored away.

Eddie Powers, formerly with Josephine Cohan, has signed contracts for the Sullivan-Considine Circuit.

Carlotta, "the marvel," is not at Fifty-eighth street this week owing to the tardy arrival of her apparatus.

Patrick Monahan, formerly manager of the Tenth Street Hotel, Pittsburg, and better known to the profession as "Patsy" died last month.

George B. Cheetham, manager of the two local Cahn & Grant houses, the Salem and Empire Theatres, has been transferred to the management of the Opera House at Lawrence, Mass. Dan Landrey, now manager of the Lawrence establishment, will take his place.

W. H. Macart has started in the vaudevilles with his monologue, having played three Wilmer & Vincent weeks in it.

The Nichols Sisters have been released by Klaw & Erlanger to play in "Pocahontas," the new Shubert production.

Murray Clayton and Drew are playing at the Orpheum Watertown, this week, booked by the William Morris Office.

Frank Williamson, Billy Andrus and Mule take a week at Mt. Vernon, commencing Monday, to shape the new act.

The Great Lafayette may be booked for the Palace, London, during January. Jenie Jacobs is now negotiating for the appearance.

Dr. Leopold Weiss, a brother of Houdini and Hardeen, was seriously injured in his home on West 113th street last week by a burglar.

Alfred Butt, manager of the Palace, London, has postponed his intended American visit until later in the season.

Gus Hill's productions, also joined the show, which is playing the Academy (Western Wheel) in Pittsburg.

Harry H. Schmidling is seriously ill at his home, 287 West Monroe street, Chicago. He was recently removed from the hospital, where he had been confined for four months.

There is an act now showing abroad where a man allows an elephant to step upon his prostrate body. It is considered too sensational a performance for matinee audiences over here.

Catherine Countiss and Carlyle Moore, having separated, their engagement booked for this week at Twenty-third Street was not played. Edwin Arden and Company replaced them.

"The Telephone Girl," with Harry Hersem playing the principal German role, will be placed in vaudeville by Jos. and M. A. Shea. It will open Nov. 11, carrying twelve people.

Harry Brown in "One Christmas Eve" is playing at Salem this week. It is a comedy sketch, and Mr. Brown has for support Alice Knowlton, Marie Stanley and William Emerson.

Clark Brown, the New York booking agent for the Bennett Circuit in Canada,

The experiences of variety artists is a rich mine of humorous incident. VARIETY proposes to make a collection of "shop" anecdotes for use in its Anniversary Number. Everybody is invited to contribute. Send in the best story you know relating to variety people or affairs, confining the telling to 350 words or less. Mail matter as quickly as possible.

Charles H. Prince has closed with "About Town," and will play vaudeville wtih a singing sketch when M. S. Bentham secures the time.

The new Sullivan-Considine theatre building in Denver has been promised by the contractors by Dec. 1. The house is the property of the circuit.

Adelaide Genee, the premiere from the Empire, London, will arrive here the latter part of the month, appearing in "Aladdin" at the Broadway Theatre.

Charles T. Aldrich is not engaged on the K. & E. Circuit. He played a week at the Grand Opera House, Brooklyn, where he presented his new act.

Weber & Rush have presented Rawson and Clare the set furnished by the firm for the sketch "Just Kids," which the team plays in the olio of the "Bon Tons."

Hoyt Burnett, of Cincinnati, has succeeded J. J. Busher as manager of the Lyric, Cleveland, a S-C house. Other changes in the house staff have also occurred.

Queen and Ross joined Miner's "High Jinks" burlesque company this week. John Price, the Irish comedian, formerly with has returned from his wedding trip. The Bennett Company presented Mr. Brown with a sterling silver service for a wedding gift.

W. E. Ritchie, formerly of the Barber-Ritchie Trio, bicycle act, returned to America this week, arriving Monday. He has been away since last February. In the interval he has been working in Europe with his wife, the trio having disbanded.

Rehearsals for "The Mardi Gras Beauties," W. S. Campbell and Al Reeves' new Eastern Burlesque Wheel show, have been called to commence Nov. 4. Jack Sydell is manager of the new company, which will open at Toronto the latter end of this month.

Almont and Dumont, the musical act, closed suddenly last Saturday at the Keith-Proctor house, Jersey City. They were replaced by Steely and Edwards for the two remaining shows. The musical team were to have played Poli's, Hartford, this week, but did not.

Cecelia Griffith is continuing to take Mrs. Howard Truesdell's part in "Two Men and a Bottle." Mrs. Truesdell retired temporarily from the stage at the commencement of the season owing to illness.

Stella Mayhew cancelled her engagement at Hammerstein's this week, through billing or her position on the bill, and the Empire City Quartet was brought on from Chicago to take her place. The Quartet is also playing at the Union Square. Gertrude Hoffman is a feature of the Hammerstein show this week.

Jacobs & Jermon's "Golden Crook Burlesquers," with John L. Sullivan and Jake Kilrain as the special attraction, established a new record for the Eastern Burlesque Wheel's theatre in New Orleans. They did $7,150 gross on the week. This is an advance of about $400 over the best previous week's takings.

A representative of The Actograph Company, makers of moving picture novelties, has started on an expedition through Canada to collect pictures of hunting scenes in the northern wilds for use at the Sportsmen's Show at Madison Square Garden. With him went the New York sportsmen, Henry C. Kreuger and R. M. Colt.

The note in Variety last week saying a great many people were attracted to the Colonial during the engagement of Marie Lloyd under the impression that her sister Alice was playing there instead was in nowise meant as a reflection upon Marie Lloyd's drawing powers, but printed as a curious item. Percy G. Williams denies the truth of it.

Harold Durant, manager of the Waterbury baseball team in the Connecticut League, is now a candidate for vaudeville. Supported by Viola Adams he will appear soon on the Poli Circuit. He will use a sketch written by himself and called "The Lady and the Burglar." P. Alonzo, Poli's booking representative, witnessed a rehearsal of the sketch and promised an engagement.

"America" stands for one gold laden field to the foreign artist. With the quotations of large salaries the artists on the other side of the water figured their prospective pay no more in "pounds" but "hundreds" and "thousands." An example of this worth recounting was experienced by a foreign agent when on the other side. Dropping into a London hall one evening, he heard a girl with a phenomenal baritone voice. Deeming her a good attraction for burlesque over here, he consulted with a friend, making an offer of $75 weekly. This was communicated to the young woman, who sent back word that she would call at the agent's hotel the following morning. Bright and early the next day an elderly man appeared, announcing himself as the girl's "impresario" (manager). He said that before going into conversation it would be best to state the salary expected for America. One thousand dollars weekly was the amount he named. The agent cried impossible, but the "impresario" calmly replied he had received an offer of $500 from another agent and nothing less than $1,000 would be entertained. No further negotiations were had, but the agent marvelled, for he had been informed the evening before by the manager of the music hall where the girl was singing that she was then receiving "six pounds" ($30) weekly there.

NEW MANAGERS LIKE BURLESQUE.

Milwaukee, Nov. 1.

Harry Harris, who with Mannie Karger, of Des Moines, manage the new Eastern Burlesque Wheel Theatre (Gayety) in this city, are so well pleased with the results shown by the house that they are thinking of operating like ventures in St. Paul and Minneapolis.

Both cities have at present a burlesque house in which the Western Burlesque Wheel attractions play.

For each house added to a Wheel, a new company is organized for the additional room made, and it is understood that two new shows have already been apportioned by the Eastern Wheel, one to be under Harris & Karger's management, the other by New York people.

HYDE SHOW REORGANIZED.

Chicago, Nov. 1.

Hyde's "Comedians and 'Blue Ribbon' Girls" reorganized here and completely changed the material of the show. A new two act musical comedy will be used for the balance of the season.

Niemeyer and O'Dell and Barney Williams were added to the cast.

BURLESQUER SECRETLY MARRIES.

There is a romance in burlesque which will be a romance no longer after the secret marriage of Gladys Carlyle, now with the "Bon Tons," to Richard McLaughlin becomes known.

The couple were united in wedlock some time ago, but it has since remained a secret, Miss Carlyle continuing with the show, while her husband, a young New York business man, resided as before with his parents.

COLLEGE GIRL SOUBRETTE.

Jacobs & Lowry claim the distinction of having the only college graduate in burlesque as a member of their "New Century Girls" company. She is Grace Waller, soubrette of that organization, and among her possessions is a sheepskin signed by the president of Wellesley College, where she received her education.

LEW ROSE AESTHETIC.

Carmen Creatore is still wondering how it happened, not being intimately acquainted with the inner relations of Hurtig & Seamon's Harlem Music Hall. Miss Creatore, "the original Carmencita," who played Hammerstein's a few months ago, does an Oriental dance as part of Fred Irwin's "Big Show" at the 125th street house this week. She has given the same dance in the best of the Western vaudeville theatres.

It is described as an artistic affair, modelled somewhat on the order of that given in New York recently by Rhada, but it offended the aesthetic tastes of Lew Rose, Hurtig & Seamon's house manager, and he required that she discontinue. All of which is made plain when one understands that Mr. Rose is the husband of Mlle. De Leon ("The Girl in Blue"), a sensational dancer of the "hoochie-coochie" sort. Miss De Leon is said to be booked for an appearance at the music hall shortly.

Miss Creatore is a candidate for vaudeville, the burlesque appearance being only temporary.

HYNICKA "GETS BACK."

Cincinnati, Nov. 1.

R. K. Hynicka seems to have no idea of letting "The Post" get away with its attacks against him through the Standard Theatre in which he is interested without some sort of come-back. This week the city has been flooded with a handbill as big as a one-sheet, presumably distributed by Hynicka's political organization.

One side of the sheet shows a comic cartoon bearing on the local political situation and the other is taken up with an expose of the alleged sharp advertising methods of the "Post." Not long ago the "Post" based an attack against Hynicka upon the nature of the shows being given at his theatre, an item in the Eastern burlesque. At the time it was alleged that the "Post" was playing politics.

GRACE LA RUE HAS DIVORCE.

Justice Giegerich signed an interlocutory decree of absolute divorce in favor of Grace LaRue Tuesday. Charles H. Burke, the defendant in the action, did not appear to plead. The case was tried before a jury.

Testimony was introduced to show that Burke and the co-respondent named by Mrs. Burke lived together in Harlem as "Mr. and Mrs. Henry." He has not been seen in New York for several months and his wife's attorneys, House, Grossman & Vorhaus, deny any knowledge of his whereabouts.

PANTZER SETTLES CASE.

A suit for salary brought by Willie Pantzer and Company against Weber & Rush, which was to have come to trial in the Municipal Court Wednesday, was settled on a compromise basis the day before. the managers paying Pantzer $260.

A week's salary was in dispute. Weber & Rush claimed Pantzer owed an amount practically covered by a week's salary and held back the final week's pay of a long engagement.

INDICTMENTS "POLITICS," SAYS HYMNES.

Fred Hymnes, proprietor of the Majestic, Kansas City, playing Eastern Burlesque Wheel shows, was in the city this week on a pleasure trip. He declared that the sudden crusade recently started against Sunday performances in his home city, and which resulted in the indictment of several theatrical managers, was generally understood to be a political campaign move. In all probability the indictments will be pigeon-holed after the elections.

Shortly after Mr. Hymnes' arrival, he received a call from a suave young man who tried to sell him a small flock of automobiles. He represented E. R. Thomas, the young man said.

The millionaire sportsman, he explained, had been caught in the market and was anxious to realize on some of his excess personal property. Among this were the automobiles. So Hymnes went to the garage with the suave fellow. Although Hymnes is from Kansas City, he recognized a "plant" and ducked.

E. Ed Ackerman, of the Western States Vaudeville Association, who has been in New York for the past two weeks, leaves to-day for San Francisco.

"STEAM'S UP" IN BOSTON.

Boston, Nov. 1.

Steam's up, the engineer is in position, the "danger" flag is out and all is in readiness for the starting of "The Steam Roller" next Monday.

At the Tremont, where the mashing machine is housed, there is unusual activity and everybody is standing by to give a mighty whoop as the crusher gets under way next Monday morning.

A. L. Erlanger, who was here for half a day this week, gave out a characteristic interview, only a little less emphatic than his talk in Chicago recently. "What has been done was only the prelude. Things are on now in earnest," he declared.

The inaugural bill for the second edition of "Advanced Vaudeville" will comprise Hetty King, Paul Cinquevalli, Edmund Bosanquet, "That Quartet," Simon and Gardner in "The New Coachman," The La Vails, Cartmell and Harris, the Brothers Gautschmidt and the moving pictures of the "Lusitania's" arrival.

The "opposition" is not saying a word. There isn't even a bugle call to disturb the placid atmosphere of the Rialto, but the camp fires are burning brightly.

Keith's features next week are Lasky's "Night on a Houseboat," Camille D'Arville, W. H. Murphy and Blanche Nichols in "From Zaza to Uncle Tom," the Four Fords, Warren and Blanchard, John E. Hazzard, Holden's Mannikins and Lamberti. At the Orpheum the features are Marshal P. Wilder, Eva Taylor and Company in "Chums," the Ellis-Nowlan Troupe, the Five Piroscoffis, James A. Kiernan and Company, Darras Brothers, Big City Four, Weston and Young and Agnes Mahr.

WELCH VS. WELCH.

Joe Welch has brought an action in the New York Supreme Court to restrain Lew Welch from using that name in connection with the performance of "The Shoemaker." Joe alleges that he himself made the name known and that Lew has infringed upon his rights in assuming it, "Lew Welch" being a pseudonym.

The argument was up before Justice Fitzgerald Thursday.

KANSAS CITY LOSES A WEEK.

Kansas City, Nov. 1.

The Sam S. Shubert Theatre, now playing Klaw & Erlanger vaudeville, will have a "legitimate" relapse for week commencing Nov. 18, when Mrs. Fiske will occupy the boards, playing an engagement contracted for the house while it was under the Shubert regime.

Vaudeville will be reinstated the week following.

FLORENCE MOORE.

The subject of this week's cover design is Florence Moore, leading boy with Weber & Rush's "Bon Ton Burlesque Company," now playing the Gayety Theatre, Williamsburg. Miss Moore has been identified with burlesque companies in both wheels, playing minor roles. She is a Boston girl and started her stage career as a chorister.

She is of a striking blonde type of beauty, and although she is but newly arrived at the dignity of a principal part, she gives promise of real attainment.

"NEW CAMPAIGN" WORKS WELL.

Philadelphia, Nov. 1.

Klaw & Erlanger gave "Advanced Vaudeville" a new start at the Forrest Theatre in this city this week. Dan Fishell, the new manager who was brought here from the Garrick Theatre in St. Louis, assumed charge, replacing Ed. Price last week, and instituted a campaign of circus advertising, heralding the approach of the "steam roller," reducing prices and announcing the biggest bill yet offered by the "Advanced" management.

Capacity audiences viewed the performance every evening, and hundreds were turned away from the box office each night before the show started. The afternoon patronage was also big, though not so large as the evening. Manager Fishell reported Wednesday night that the house was entirely sold out for every evening during the balance of the week and that there was also a big sale for next week.

The reduction of prices, together with the attractive show (Vesta Victoria, headliner), drew the business and seems to bear out the theory that "big bills at low prices" are the more profitable.

At 25 and 50 cents admission for the matinee it is reported the receipts on Monday afternoon were $750; at Tuesday's matinee these figures were beaten.

The attendance at Keith's was capacity Monday night, with a well filled matinee.

Manager Fishell worked wonders at the Forrest in the little time he has been there. Not only was the bill offered this week a big one, but it was put on the stage in a manner to secure the best results. There were no waits and everything ran smoothly and with some action to it, keeping up the atmosphere and life of the entertainment, which was so lacking previously. There was even a change in the scenery used.

Fishell has made several changes in the house staff. David Allen, stage manager, and Dan Cahan, treasurer, of the Garrick Theatre in St. Louis, have been brought East, and the work of the former has already made itself felt in the improvement behind the footlights.

The local papers on Tuesday all expressed flattering opinions:

"THE INQUIRER" said: "In the presence of a packed house, fall season opened auspiciously. If anything like the same standard is maintained, local theatregoers will be decidedly the gainer. It was in fact a glorious feast for the epicures of vaudeville."

"ITEM": "One of the most sumptuous, most extravagant bills offered to lovers of vaudeville is that at the Forrest. Such an aggregation of big acts is seldom seen."

"RECORD": "The crowds found the Forrest, the house being packed at both performances. It was an exceedingly popular bill, one of the kind that started with a rush, and kept it up to the end."

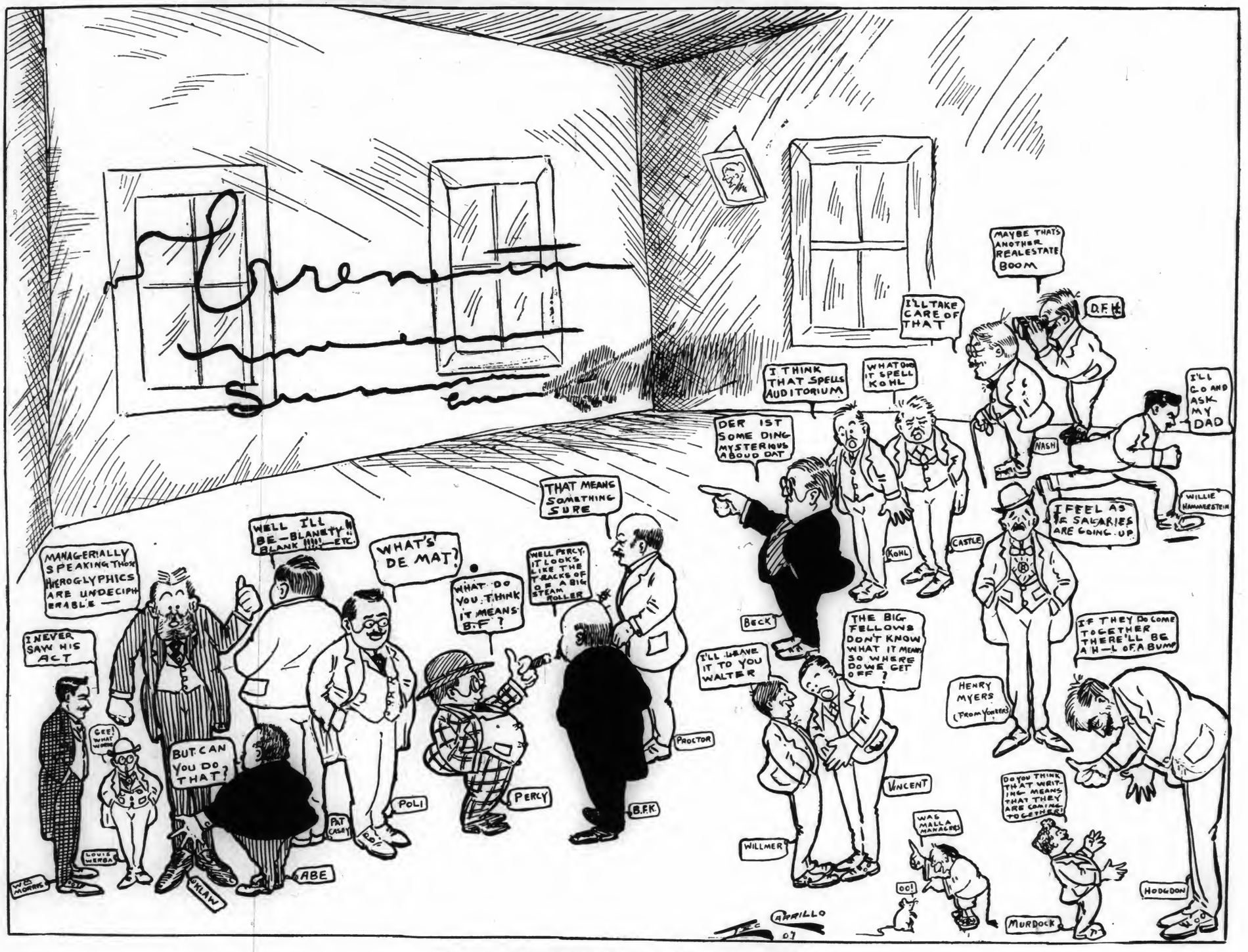
"LEDGER": "The happy effect of A. L. Erlanger's 'Steam Roller' was observable at the Forrest Theatre yesterday."

"NORTH AMERICAN": "Well, they made good, Klaw & Erlanger did, with their bill at the Forrest yesterday afternoon and evening. Costly stars and cheap prices, well advertised, was a combination, as it always must be, irresistible."

"PRESS": "'Advanced Vaudeville' was given fresh impetus at the Forrest. The spacious Forrest was filled at both performances. And that the 'Steam Roller' brought with it a most diverting bill was beyond question."

As foretold in VARIETY, the chances of Klaw & Erlanger securing the Academy of Music for vaudeville here have been practically eliminated. Samuel Gustine Thompson, a stockholder, publicly stated that he would not sell his stock under any circumstances, and declared that the charter of the Academy was such as to prevent the sale or lease of the property without the unanimous consent of all the stockholders.

LEO CARRILLO'S CARTOON OF THE WEEK



"THE HANDWRITING ON THE WALL"

KLAW & ERLANGER SET THE MACHINE GOING

"The Steam Roller" Gets a Running Start Next Week. Big Bills All Over the Circuit.

"Advanced Vaudeville" has advanced for next week. All over the Klaw & Erlanger Circuit big bills have been arranged. For the Tremont Theatre, Boston, where the headliner will be Hetty King, A. L. Erlanger personally placed the program together. Mr. Erlanger did the same for the show this week at the Forrest, Philadelphia, which has created a commotion over in Sleepytown, where the drowsy citizens have at last been awakened to a new vaudeville era.

Klaw & Erlanger are advertising their bills for next week in this issue of VARIETY. They are called "Vaudeville Festivals," and the programs for thirteen of Klaw & Erlanger's theatres are included. "Thirteen" is the "Syndicate's" lucky number, and that many houses have been selected for "Exhibit A" in the "second campaign."

The headliners at the various theatres are as follows :

Chicago, Monti Baldini (first appearance); New York, Harry Lauder (first appearance); Boston, Hetty King; Philadelphia (Forrest), Vesta Victoria; Newark, Louis Mann (first appearance); Buffalo, R. G. Knowles; Rochester, Henry Lee; Kansas City, Hardeen; Brooklyn, Romany Opera Troupe; Montreal, Edna Aug; St. Louis, Karno's Comedians; Milwaukee, The Cutty Family; Louisville, Ida Fuller.

Mr. Erlanger said this week that big shows at little prices were what the public wanted of the vaudeville managers, and he would guarantee they received both. Mr. Erlanger called attention to the next week's bills for any basis of the assertion that "Advanced Vaudeville" was short of material."

MANAGER CRIDDLE VERSATILE.

Springfield, Mass., Nov. 1.

J. C. Criddle, manager of Poli's, Worcester, and also editor of the press sheet, "The Poli Poster," issued by the house, is displaying an amount of versatility in his dual capacity which will probably attract the attention of the vaudeville magnates, including his own chief, S. Z. Poli.

In the issue of "The Poster" for this week Mr. Criddle uses an excerpt from VARIETY relating to the situation here of the week previous as his leading article for a "dig" at the opposition house and management (Franklin Square), while on another page of the paper he "goes after" VARIETY for unreliability in quoting figures in the same story regarding the Poli houses.

It's really clever newspaper work and helps to make Mr. Criddle's newsy press sheet (an uncommon occurrence in literature of this nature) more readable.

Mr. Criddle also has the following to say of the paper:

"Speaking of VARIETY in another direction, it helped us out quite a bit last week with an excellent Bert Levy cartoon of Geo. Cooper and Wm. Robinson, the comedians who made such a big hit, although they were far down in a strong bill, and incidentally increased its own circulation, for the cartoon was too good a thing for lobby display to let it pass through without taking advantage of its attractive value. We stuck 'em up all around and were glad of the opportunity. So we'll call it square about the Springfield statistician."

REFEREE'S OPINION BEFORE COURT.

Referee Lawrence's opinion in the matter of the city's suit to revoke the license for 1906 of Hammerstein's came up Thursday on a motion to confirm the report. Both sides had filed exceptions to it.

Ex-Judge Lawrence had laid down the principle that Sunday performances were not in violation unless one or more acts in specific violation of the statute were given. House, Grossman & Vorhaus advanced this opinion in one of the police courts last week in defence of the manager of the Novelty, Brooklyn, but the magistrate refused to be guided by it. The Novelty case, however, was dismissed for lack of conclusive evidence establishing a violation.

ISSUES NEXT SEASON'S CONTRACT.

A contract for next season on the Klaw & Erlanger Circuit was issued this week to a native act, calling for thirty-five weeks. It has not yet been signed by the artists.

There is no special form attached to the agreement and the act was given to understand that a consecutive route would be laid out for it before the opening date, set for Sept. 7, 1908.

DAVIS' RACING SKETCH.

Hal Davis and Company play the town for the first time next week in an "auto" sketch called "A Race for a Wife" at the 125th. Street Theatre.

This is one of several vaudeville numbers Mr. Davis is managing. Inez Macauley is on her way East and Mr. Davis has "One Christmas Eve," also "Fall of '64" under his direction.

LAUDER HERE.

Harry Lauder, the Scotch comedian, arrives to-day. A special yacht has been chartered by a prominent Scotchman of the city, and will carry a crowd of Lauder's countrymen, besides press representatives, down the bay to meet the comedian.

Mr. Lauder will remain here until Nov. 30, when he returns to England for a pantomime engagement. To report over there on time, Mr. Lauder will conclude the final week of his engagement at the New York on Friday night in order to take the boat the following day.

SHEEDY SETTLING.

M. R. Sheedy, of Fall River, is settling through his attorney, Maurice Goodman, the amount of judgment obtained by William Morris in the suit brought by the latter against the manager.

PRESIDENT MUDGE MARRIES MAY BELFORT.

Last Saturday at the Borough Hall, Brooklyn, Richard C. Mudge, president of the White Rats of America, was married to May Belfort, the English character singing comedienne, after a courtship of about one year.

Miss Belfort was playing at the Grand Opera House in the Baby Borough at the time. This week the singer is at the Tremont Theatre, Boston, and commencing Monday she will appear at the New York. During the coming week, while his wife is in the city, Mr. Mudge will give a "scamper" at the Rats' club rooms in celebration of his marriage. Although a number of the couple's friends were aware of the impending event, the marriage date was kept a secret, and quietly performed.

Mrs. Mudge will retain her professional name of May Belfort for the stage. She is a handsome woman of many accomplishments, and one of the very few English singers who by reason of merit and ability alone have been enabled to receive American contracts for return engagements over the vaudevilel circuits on this side, where Miss Belfort first appeared about two years ago.

Through her charming personality and expressive character recitations and songs, Miss Belfort worked her way up among the hosts of single women on the variety stage until she gained a position in the foreground.

Mr. Mudge has been president of the White Rats of America for the past two years. During his occupancy of the executive chair the theatrical world has seen the White Rats society spring up with bounds and leaps until at present it is the leading variety artists' body.

Under the guidance of its present chief officer the White Rats as an order has accomplished many reforms, remedied many faults and has always gone ahead on Mr. Mudge's theory that arbitration, backed by the force of numbers, is the best road to future greatness. In pursuing this policy, the White Rats' president has been called upon to adjust differences between artists and managers, the final decision being left to his judgment, and his impartial rulings have brought to him unsolicited the post of general mediator for various vaudeville circuits throughout the country.

Boston, Nov. 1.

Mr. and Mrs. R. C. Mudge have been spending their honeymoon in this city. The bride is playing at the Tremont, where she has met with unusual success, the society people of the town having evinced a great fondness for the Englishwoman.

On Wednesday evening a mammoth "scamper" was given by the artists and managers in honor of the newly wedded couple.

Miss Belfort presided at the gathering, this being the first instance of a woman occupying the chair at a "Rats" affair.

DAVID BISPHAM CONSIDERING.

David Bispham, the former Metropolitan Opera Company singer, is considering an offer from J. J. Murdock, of the Western Vaudeville Association, for an appearance in the varieties. This follows the announcement that Susanne Adams and several other operatic songsters will play in vaudeville.

MUSIC TRADE FEELS BETTER.

There is a better feeling growing among the music publishers over the business outlook, and especially in New York City, where the recent slashing of rates in sheet music prices promised havoc for a time.

Under some sort of an understanding or agreement, all the department stores in town, with the possible exception of Macy's, advertised their popular music this week at nine cents per copy. Next week, with the same understanding, this is expected to be raised to ten, and increased gradually until the price is permanently fixed for a profit to the publisher, even at "special" sales.

The American Music Stores Company is most active in the effort for a firm and profitable price. F. A. Mills, a member of the American, is in charge of the negotiations between the publishers and department store buyers, which are expected to bring about a permanent agreement on prices.

Chicago, Nov. 1.

The sheet music war here is over. When "The Fair" cut to eight cents a copy, lowering the price set by Remick & Co. of ten cents, the music department buyers of the various large stores met, forming an organization, which talks over the situation each week.

It was agreed that the standard price for popular music of fifteen cents per copy on "special" days be set, and nineteen cents for production numbers. The regular prices for popular music will run from eighteen to twenty-three cents.

MANAGER LEAVING LOUISVILLE.

Louisville, Nov. 1.

Max Fabish, brother of Arthur Fabish and manager of the Mary Anderson Theatre in this city, playing Klaw & Erlanger's "Advanced Vaudeville," has given two weeks' notice of intention to leave his present post. Mr. Fabish, who gives the reason for his resignation as the climate here, will go to Denver, where he will assume the management of the new Sullivan-Considine house, to be opened around Dec. 1.

It would not be surprising were Klaw & Erlanger to close the Mary Anderson for vaudeville, provided that the absence of Sunday concerts be continued. The Sunday shows have been skipped since the house opened, and this is in part due to the antagonism of the theatre owner, who has opposed the introduction of vaudeville into the theatre from the start.

Hopkins' Theatre gives two shows daily on the Sabbath, being a continuous house during the week, but the Mary Anderson is always dark when the first day arrives. Sunday is the one best day of the seven in Louisville for amusements.

Hopkins' will give up the "continuous style of entertainment, according to an announcement, and will revert back to the "two-a-day" plan, but at the same low prices charged for the never-ending show.

VON TILZER ONLY HEADLINER.

Harry Von Tilzer, the publisher-composer-actor, has received continuous time through the United Booking Offices, but will not play next week.

His route calls for the Orpheum, Brooklyn. Mr. Von Tilzer declined to share the headline honors of the program on the billing, and cancelled the engagement.

UNITED IS BARRING.

No doubt exists with those familiar with the workings of the United Booking Offices that an order has been issued barring the engagement of any act playing, or which has played, for the Klaw & Erlanger Circuit.

Some of the acts recently cancelling with Klaw & Erlanger have been refused time by the United upon application, and it is thought this policy will be adhered to until such time as it will be brought home to the vaudeville artists that a K. & E. contract carries with it a United barring clause.

The nearest approach to a booking by a United manager of a K. & E. act was when the Bogannys, a foreign number, after cancellation by the "Advanced" side, were signed by Frank A. Keeney for his Fulton Street theatre in Brooklyn, through H. B. Marinelli, one of the United's foreign representatives. At the last moment the engagement was called off by Mr. Keeney, presumably under orders from the United Offices.

It is understood on excellent authority that the managers associated together in the United Offices have signed an agreement under which they obligate themselves not to engage any act which has played for the opposition. This virtually amounts to having a blacklist in the United Offices.

MADE ACT KEEP CONTRACT.

Chicago, Nov. 1.

Lew M. Goldberg, of the Grand, Joliet, came to town Monday, securing an injunction restraining the Florence Troupe of acrobats from appearing at the Olympic, where they had been booked by the Western Vaudeville Association.

Mr. Goldberg claimed the act belonged to him for the week, and the acrobats are now playing his house, having left the Olympic on the day the Joliet manager secured his injunction.

STOP POLICE FROM INTERFERING.

Justice Marean, in the Supreme Court, Brooklyn, this week, sprang a surprise by declaring that he would issue injunctions restraining the police from interfering with Sunday exhibitions of moving pictures in that borough.

A moving picture man had filed an application for a restraining order of this sort and it was granted. The matter will be threshed out thoroughly when the temporary order comes up for argument next week.

The writ was taken out upon evidence offered by the applicant to the effect that his moving picture show was not in violation of the Sunday law.

REDUCTION INCREASES ATTENDANCE.

Montreal, Nov. 1.

The reduction of prices at the Academy of Music (Klaw & Erlanger) has brought about an increased attendance in that theatre. Its prices are now lower than Bennett's, but whether the gross receipts have also expanded cannot be ascertained.

The effect is seen, however, in the bills offered by Bennett's lately. They have been increased in cost about $500 weekly. For next week the Bennett headline features are Katie Barry, "Phantastical Phantoms" and "Motoring."

ARBITRATOR DECIDES.

London, Oct. 19.

The latest decision of Arbitrator George Ranken Askwith, appointed at the time of the strike of the artists, was given out today.

The principal point passed upon by Mr. Askwith in his latest concerns the question of managers engaging artists at a salary which with the additional payment for matinees, would bring the total up to the former amount received before it was decided that matinees must be settled for pro rata.

This was a chief cause of the recent disturbances, which nearly culminated in another strike. The artists contended the managers were eluding the spirit of the arbitrator's award by fixing upon an amount which in reality brought no more money to the player, even with the matinee payment compulsory, than previously.

In his decision of to-day, which is appended, the arbitrator says that the matter of salary is purely a matter of agreement between the manager and the artist:

"Certain questions having arisen between managers and artists upon matinees, salaries and contracts in relation to my award dated 14th June, 1907, I have seen the parties upon some of the questions in dispute on the 6th September and 17th October.

"The following decisions and explanations are now given:

"'(1) The award means that salaries are to be henceforth based on evening performances only.

"The amount of salary which any individual artist may receive is a matter of bargain and free negotiation between manager and artist, as it is impracticable for me to fix the market price of artists. Managers are at entire liberty to fix the salary at any price the artist is prepared to take, whether it is less or more than the artist received prior to or at the date of the award, provided that 1-7 or 1-12, as the case may be, of the salary so arranged is given for each matinee and is in addition to the salary which in future bargains the artist may estimate his value at, and the manager be prepared to pay.

"Managers and artists must be careful in the future to note: (a) That the weekly salary for six evening performances is the basis and (b) that to fix an inclusive salary in the contract and then sub-divide it into proportions of 5-7 and 1-7 or as the case may be into 11-12 and 1-12, is to be avoided. Salaries should not be fixed in less multiples than ten shillings (this sum does not apply to the matinee money).

"(2) I find as a fact that the Grand Theatre, Sheffield, is associated with the Macnaghten Vaudeville Circuit, and that artists objecting to be transferred from the Macnaghten circuit to such theatre on the ground that it is not associated with the tour are withholding consent to be transferred unreasonably.

"(3) In regard to Pavilion, Tivoli, Oxford, Empress, Canterbury and Paragon contracts all contracts concluded between artists and managers on or before 7th September, 1907, on the terms and conditions of confirmations issued after 14th July, 1907 (the form of which has been since abandoned), shall stand in the terms made, but all contracts concluded on the abandoned forms between 7th September and this date shall stand, with the addition of matinee payment, unless the same has been specifically provided for.

(Signed) "GEORGE RANKEN ASKWITH."

HARRY A. BAILEY AN EDITOR.

"The Poli Patter," a four page folder published weekly in the interests of Poli's, Hartford, Conn., made its bow in the New England town last week. Harry A. Bailey, manager of the house, is editor, circulation manager, reporter and editorial writer. The first number contains a leading article disclaiming any credit for originating the idea of theatre publications, and incidentally slips in the announcement that Ethel Levey is booked for the house this week as headliner. Under the heading of "Definitions," Mr. Bailey in his paper says:

"George M. Cohan—An eccentric actor much imitated by vaudevillians. The irony of it all is that the imitators all sing and dance as a rule better than the original.

"Variety—Once called the spice of life; now called the best theatrical paper published."

EXCESS FARES ARE PAID.

Artists on the Klaw & Erlanger Circuit are receiving their excess fares each week now from the management of the theatre in which they play.

This order was placed in effect three weeks ago on the circuit. Previous to that time it was generally understood that Klaw & Erlanger intended to "average" the fares during the season, charging the acts with the difference in amount on some jumps named in the contract the artist should pay this side of Chicago, $5, and passing a credit where the transportation exceeded that figure.

While this was probably the intention at one time, the K. & E. contract in some instances specifying that the average fare should not exceed $5, a change was made, and all house managers notified to include in the salary envelope the amount of the bill put in by the act for excess.

The "Advanced Vaudeville" circuit will pay out, it is estimated, during the season for excess transportation alone about $25,000. Their contracts provide that the act shall be relieved of all railroad fare west of Chicago. There are many acts employing from four to twenty persons or more, and this will make a big expense item before the season shall have passed. The cost of travel per capita from Chicago to Kansas City is $12, and a return trip, including stops, more than doubles the amount.

At least $100,000 will be the outlay to the railroads by K. & E. for the transportation of their acts, exclusive of the fares paid by artists.

May Bryant has rejoined the "Boston Belles," which show she left for a time owing to illness.

SUITS AGAINST K. & E.

Suits to recover an aggregate amount of nearly $75,000 are pending in the county courts against Klaw & Erlanger, arising out of cancellations of vaudeville acts. The plaintiffs in three actions are the Florenz Troupe of Acrobats, Alenei and his Monkey and M. B. Leavitt.

Mr. Leavitt's action is for $50,000. He alleges that he had verification for certain bookings of foreign acts, then on the other side. The opening dates were fixed, but put back from time to time and finally the contracts which had been made out, but not yet signed were thrown up by the managers. This cancellation and that of "The Congress of Spanish Dancers" make up the ground of the suit.

Fortunatus Florenz alleges that his act was booked for twenty-five weeks' work in the "advanced vaudeville" houses. Just before the time commenced Mr. Florenz, the head of the act, was taken sick and was unable to work. The troupe played six weeks without him and was then cancelled, according to Mr. Florenz's affidavits, on the clause in the contracts which specified the personnel of the troupe. He sues for the salary of the act for the nineteen cancelled weeks.

Alenei avers that he was forced to lay off several weeks owing to the illness of his monkey, and that this circumstance was taken advantage of by Klaw & Erlanger as a pretext to cancel his remaining time. House, Grossman & Vorhaus represent the trio of plaintiffs.

F. S. Waldo is now the general manager of the Franklin Square Theatre, Worcester, and The Nelson, Springfield, Mass., for the William Morris Amusement Company.

HOWARD AND HOWARD.

Willie and Eugene Howard have risen to a strong position among standard vaudeville acts in a surprisingly short time. They first came to especial notice about the New York houses less than two years ago. The turn was almost immediately seized upon as a novelty in the field of Hebrew dialect comedy. The younger of the brothers claimed to be the first to introduce the character of the Hebrew messenger boy, as well as breaking away from the traditions of the role by appearing without a beard. He puts a good deal of originality of method into his work.

The comedian (Willie) is only 21 years old. His brother (Eugene), who plays the "straight" part of the act, is but three years older. Notwithstanding his youth, however, he writes all the parodies used in the turn, and prepares all the dialogue. Since Howard and Howard started out, a host of unsuccessful imitators have arisen.

LONDON NOTES

Oct. 19.

From last Monday to Wednesday stock in the new Coliseum Syndicate, Ltd., was on sale. The object of this new company is to acquire the property, said to have cost altogether over $2,000,000, for $965,000 from the trustees of the debenture holders. The house will open Nov. 25 with a working capital of about $65,000. This is believed sufficient. A few structural alterations are being made, and the stage brought forward to be within better earshot for sketches and talking acts. On the basis of the 1905 receipts the revenue is calculated at $375,000. Oswald Stoll, chairman and managing director of the syndicate, puts the approximate expenses at $250,000, leaving a probable minimum profit of $125,000.

Straight vaudeville of the best order is now to have a run at the Coliseum. It is thought the house will get its second wind under the new direction. New underground railway facilities now make the Coliseum more accessible than ever.

Concerning the Sharp Brothers engaged for four weeks at the Palace, and who stayed two, their friends desire a fair statement of the case. They claim that the orchestra, despite being one of the finest in London, found their tricky rag time music, with its curious waits and beats, a little too Americanese for their ultra-classical method. When the boys sought to get the matter adjusted the conductor rather rose in the air, saying: "I am the director of the Palace orchestra, and refuse to be dictated to." One night the boys got tangle-footed trying to keep up with the music, but the curtain did not fall on them, as they danced off the stage before the drop "came pitter-patter down." They then got their escape papers from the present manager of the Palace, whose name slips my mind for the moment.

The American exodus seems to have stirred the managers to look for new material, and Stoll is advertising two trial matinees for new variety artists, the first at Hackney Empire Nov. 7 and the second at Shepherd's Bush Nov. 14.

Mr. Stoll advertises for acts unknown to the management, "either because they are new to the stage, new to this country, or new to London." It is rather doubtful if these matinees will amount to much, judging by the light of past experience. A former venture of this kind at Hackney was very queer indeed, and so was one given by Barrasford at the Lyceum. Where these managers fail is in wanting everything so dreadfully "new," the practical result being that they get a lot of amateur riff-raff. The most really great artists are not "new," and Mr. Stoll would succeed better by giving a chance to some of the time tried talent that has been waiting years for a go at his circuit; but then—THEY want money.

Winfield Blake and Maude Amber have made a nice success in their first West End appearance at the Oxford. The Tribune says, in quite an extended notice: "Their act is an affair of hurricane swiftness, in which the blatancies of cheap melodrama and the methods of grand opera artists are delightfully skitted. Both Winfield and Maude sing capitally in the "straight" way, but the spirit of grotesqueness and broad caricature prevails, and the turn is, to borrow a colloquialism from the other side, "a scream" from start to finish.

Bennett and Sterling, refined comedy entertainers, played Richmond, the try-out house of the Stoll tour, very successfully, and open at the Liverpool Empire Oct. 28, with tour to follow.

The Hippodrome is still booming, Fatima Miris offering $5,000 in gold to any one who can prove that she uses a double in making her mid-stage run behind changes. No doubt they will be able to save all that money, since we know what wonders can be done by pulling a costume string, without any *alter ego*. She has had a lot of booming, the truth seeming to be that the Hippodrome hired her last June, after which sensational cables flared in the papers, followed by statements that all the managers were after her, but the Hippodrome had scored with $1,000 a week, the highest ever, etc. Still she is lovely and clever, and her quickness is accounted for by her being an American, that is, a South American.

The Water Rats gave the first of three projected flying matinees at the Alhambra Theatre, Brighton, the program being a blaze of starry names, and will follow next Tuesday at the Birmingham Empire with an equally brilliant show. The Water Rats are an old and wealthy order, and are generally speaking an aggregate of professional tiptoppers. In Mammon Agent Hugh Jay Didcott writes about the order: "Joe Elvin is responsible for the inception of the Rats, whose story is curious. An ardent sportsman, he used to own a trotting pony called "The Water Rat," and, with a little party of friends, followed its many matches. The victory would be celebrated by a little dinner, at which the attendants were mostly music hall celebrities. After dinner, many matters of import were wont to be discussed. Gradually the group was augmented, and so began an organization—convivial, commercial, charitable, above all, confidential; but, in the aggregate, the powerful domination of every music hall movement of the day."

Harry Lauder is now on the ocean; you will soon be able to judge for yourselves as regards his voice, humor and smile. Harry's smile, by the way, is one of his most individual characteristics.

E. E. Giles, who several years ago was very popular as manager of the Battersea Empire, has been reappointed to the same position by Humphrey Brammall, and assumes charge next Monday. He is well above the average as a "hustler," and has a large following of friends.

Of the seaside places this queer season Blackpool came out best, and the Tower has declared a dividend of 6 per cent. with a bonus of 1 per cent. The Winter Gardens declared an untaxed 4 per cent., their gross profit for this wayback season being something over $55,000.

NEW YORK REDUCES TO $1.

Commencing Monday at the New York Theatre, the price of admission to that house for the best orchestra seat will be $1. Heretofore it has been $1.50.

Announcement was made during the week through advertisements that during the engagement of Harry Lauder at the theatre "popular prices" would prevail. This includes the dollar rate.

It is unlikely that a return will be made to the present $1.50 scale, the prevailing opinion since the opening of the New York with "Advanced Vaudeville" having been that the prices were too high for a variety entertainment.

The matinee prices will be 25 and 50 cents. It is possible that a uniform price of the first figure will be established for the entire lower floor at the matinee shows.

The advance sale of seats for next week has been enormous for a vaudeville theatre. The reduction in prices, together with the general interest shown in Mr. Lauder's debut, brought a steady line to the box office during the latter part of this week.

PERTH AMBOY CLOSES.

The vaudeville theatre operated by Manager Rose in Perth Amboy, N. J., closed last Saturday night. All artists received salaries. The house has been running three weeks, bookings being handled by Jo Paige Smith, in the United Booking Offices. It was announced that vaudeville would resume in a few weeks, the closing being caused by the necessity of installing a heating plant and rearranging the electric wiring of the building. The electric equipment was put in only recently and the fire underwriters refused to pass it. Mr. Rose declares that the house is not for sale, although he had under consideration an offer last week.

MAY SHIFT IN MILWAUKEE.

Chicago, Nov. 1.

There is a rumor to the effect that when the New Majestic, Milwaukee, opens Klaw & Erlanger will transfer their vaudeville now at the Shubert to the Davidson.

The New Majestic will be booked by the Western Vaudeville Association, some prominent managers of the agency controlling the new theatre.

VIRGINIA EARL ALONE.

After filling her contracts for the Poli Circuit it is probable that Virginia Earl will be seen in a single talking and singing act. Raymond Brown has written a musical monologue for her.

CRUSADER IN NEW YORK.

Canon Chase, whose self-imposed mission in life is to rescue this great and glorious land from the baleful influence of the iniquitous Sunday concert, has come a-crusading over into Manhattan. This week he addressed a number of public meetings.

At one of them, in the Harlem Branch of the Y. M. C. A., he urged the young men to write letters of protest against Sunday amusements to Mayor McClellan. The mayor's clerical staff will be pleased at this novel method.

A MONOLOGISTIC MANAGER.

Philadelphia, Nov. 1.

Chummie LaMarr, the English singer, is no longer on the K. & E. Circuit. It is understood that Miss LaMarr held no contract from the "Advanced Vaudeville" managers. She had been playing engagements as booked weekly. Following an appearance at the People's, Philadelphia, last week, she was informed by the Morris Office the report from that house would prevent further time being given.

Miss LaMarr had been successful over the K. & E. time, and from outside sources it is learned the house manager, Robert Watt, of the People's, perhaps though innocently, had much to do with the failure of Miss LaMarr in his theatre.

Mr. Watt is a manager with a monologue. At each performance he appears upon the stage, reciting to the assembled audience the excellence and merits of the bill for the following week. He has contracted a habit of terming the coming show as "the best ever in this theatre," which may or may not have an influence upon the reception received by the current attractions, the average audience not caring as a rule to rest under the impression that the best show is one week away.

For a week before Miss LaMarr appeared at the People's Mr. Watt twice daily extolled from the stage her virtues as a singing comedienne, assuring the audience she was the only truly bona-fide rival of Vesta Victoria and Alice Lloyd. The patrons of the People's were keyed up to expect a sensation. Miss LaMarr suffered in consequence, and the house manager, who was also the monologist, sent in the adverse report.

Whether he mentioned the other facts as here detailed is not known.

ANNIE YEAMANS STARTS.

On Monday at the Mt. Vernon Theatre, in the town of that name, Annie Yeamans, "the grand old lady of the stage," will make her vaudeville entrance as a monologist.

Miss Yeamans has other time to follow with her act, which will consist mostly of talk, closing with a song and dance.

FIELDS AND WARD CANCEL.

Fields and Ward cancelled their contract with Klaw & Erlanger at the People's, Philadelphia, last week. One story had it that the pair had refused to jump from Philadelphia to Louisville. Another was to the effect that they quit after a disagreement with the Klaw & Erlanger New York office.

It is said they were notified they would play the Academy of Music in New York for the Sunday night performance, receiving extra compensation based upon a pro rata division of their weekly salary. The comedians refused to go for less than the amount they have been accustomed to receive for Sunday night appearances.

Dave Lewis will open as a single act on the Klaw & Erlanger time Nov. 4. Mr. Lewis, who recently was shot in the hand by a careless revolver which a stage manager handed him for a "prop," declined an offer from the Shuberts for "About Town."

The Lutz Brothers will have a new act to show in about six weeks. It is now being prepared.

CIRCUS NEWS

Al Ringling left for Europe yesterday (Friday). It is stated he goes to the other side for the purpose of concluding arrangements, or looking the ground over, for the presentation of the Ringling Brothers' Circus abroad. The sale of the Barnum-Bailey show to the Ringlings, as exclusively predicted in VARIETY long before the actual sale occurred, gives the brothers the control of the tented field here. The Barnum-Bailey show has toured Europe as has Buffalo Bill's. The big circuses remaining controlled by the Ringlings are their own and the Forepaugh-Sells. If plans are satisfactorily made, the Ringling show will be the one to visit the other side, but if not it is not improbable that the same circus will open at Madison Square Garden next spring, laying out the better part of its season's route in the East, a territory to which it has been a stranger for continuous time. In the event of the Ringling show remaining East, the Barnum-Bailey Circus will open in the West and stay there.

London, Oct. 19.

At the Coliseo, Lisbon, Herr Henricksen was giving a performance with ten full-grown Bengal tigers, when one sprang on him and bore him to the ground. Shots were fired and red-hot irons applied to the tiger, which, however, refused to release its hold. Finally Henricksen managed to seize a trident which had been thrown into the cage and pushed it into the animal's open jaws. Amid a scene of wildest excitement the trainer was dragged from the cage. His injuries, though severe, are not believed to be fatal. The tiger, named "Czar," is the same animal that some time ago killed a man in New York.

At the Cardiff Empire (England) the little daughter of Ando, head of the Ando Japs, fell from a 13-foot shoulder balanced perch pole, at the top of which she pedalled a bolted bicycle. In trying to regain her equilibrium the girl put a peculiar pressure on the bicycle, the leverage being great enough, with the cycle at an angle, to cause it to break where fastened to the pole. Ando instinctively broke her fall, and though she was momentarily unconscious from the bicycle falling on top of her, no bones were broken, and she is all right.

The Mirza-Golem Troupe, Risley act, which has been a feature of the Ringling Brothers' show this season, has been booked for a long engagement at the Hippodrome, beginning the third week in November. The act returns to the show for 1908. The Grunatho Sisters, acrobatic act, consisting of six girls and a man, which closed with the Barnum & Bailey circus in Tennessee, will also be a number in the circus portion of the new Hippodrome show. Both acts were brought over by H. B. Marinelli and booked for the big New York playhouse through that agency.

Frank Williamson, who was with the Barnum & Bailey show the season just passed, will go into vaudeville shortly. Frank ("Slivers") Oakley, principal clown with the same circus, opens at the New York this month with Charles Siegrist, and now comes the announcement that Steve Miaco, who closed with the "Big Show" Oct. 17, is playing in the continuous with his partner, Dublado, in a novelty act.

When the Barnum & Bailey Circus opened in Madison Square Garden last spring VARIETY ventured certain observations as to the makeup of the show which were not relished by the management. As a punitive measure orders were given to the man who handled the newspapers on the road that no VARIETY be brought on the lot wherever the circus played. Several performers so strongly objected to the ruling that the paper was later admitted. The exclusion order is said to have been given by Harvey Watkins. In this connection it is said that Watkins will not be with the Big Show next season. This is one of the changes in the active management following upon the transfer of the property to the Ringlings.

Charles Hutchinson, of the Barnum & Bailey show, and Fred Hutchinson, of Buffalo Bill's, will open a big skating rink in Bridgeport this fall. The establishment is all ready for its opening, which will take place within the next few weeks.

Circus managers threaten reprisals upon certain towns through the country which have made a practice of holding up tent shows for unreasonable license fees. The Ringling show paid several licenses under protest the season just passed and sought relief in court, but one of the worst cases of "holdup" heard of is that which the Forepaugh-Sells show struck in Toronto. There a daily toll of $1,400 was exacted for lot rent and license. Acting under general instructions from the Ringling headquarters the fee was paid under protest, and an adjustment is understood to be still pending in the courts. The mayor of Sidney, Canada, invariably exacted the highest possible license under the local law which gave him discretionary powers in fixing the sum.

The Hargreaves Circus closed its tour Saturday and returned to Hammond, Ind., where new winter quarters have been established. Hargreaves has been wintering in Chester, Pa. He owns a large tract of land there. This season the show played nearly the whole time in the general vicinity of Chicago, avoiding the crowded territory in the East. It played Chicago several weeks, shifting the stand to different sections of the city, and made short trips about the suburban towns. With the idea of developing this territory Hargreaves moved his winter quarters. He has taken over a lease of 15 acres belonging to the Hammond Packing Company, together with the former buildings of the plant, which has recently moved into the Chicago stockyard section. He holds an option on the property and may purchase it outright, disposing of his Pennsylvania real estate. This year's tour is understood to have shown only a small profit.

Fred Longbotham closed with the Hargreaves Show, of which he was treasurer the season just passed, and will sail for Cuba to spend the winter season with the Pubillones Circus in Cuba and Mexico.

BANKS STAYS WITH S-C.

San Francisco, Nov. 1.

It is now emphatically denied by the Sullivan-Considine office here that the Empire Theatres of Los Angeles and Bakersfield, controlled by Wm. Banks, will turn from them to the Western States Circuit as reported.

The probabilities of the situation are that Banks, who plays the S. & C. acts without the usual franchise, and is therefore free to choose from any source, will take his pick from both circuits.

The fact that the People's, Los Angeles, owned by Sullivan & Considine, maintains a stock company for the production of one act farces, deters that house from playing the full strength of the S. & C. shows, and the Empire has served to break the jump for a portion of the combinations between California and the towns of the Rocky Mountain district.

The Unique, Los Angeles, which rumor placed in the ranks of the newly-formed Alpha Circuit, develops a situation of the same sort. Though in the main the major portion of their bills has been made up of Western States acts, the house is independent as to its bookings, adding acts of its own choosing when occasion demanded. This they will no doubt continue to do, using both the Western States and Alpha Offices.

WHOLE SHOW SUING MANAGER.

In obedience to a letter of instructions from the Sullivan-Considine office a second company of artists appeared at the Empire, Des Moines, Ia., this week and reported for work. These acts were booked into the house by Sullivan-Considine. The artists were all refused admittance to the theatre, another show having been booked by the William Morris office. The Morris show played the week.

The same thing happened last week, and as a result six damage suits have been instituted against Manny Karger, the manager and proprietor of the Empire. This process will continue, says Chris O. Brown, Sullivan & Considine's Eastern representative.

MYERS' DORIC FOR SALE.

Henry Myers' Doric Theatre, Yonkers, N. Y., was placed on the market this week and several persons became immediately interested in the property.

It is understood that the house was first offered to Henry B. Harris, but other investors also looked over the property.

It is said that a sale will be effected by to-day. Mr. Myers' physical condition is given as the reason why he wishes to dispose of his theatre. It is controlled by a stock company in which Myers is the majority holder.

GRACE CAMERON WILL RETURN.

The comic opera prima donna, Grace Cameron, will return to vaudeville under the chaperonage of Jack Levy. Miss Cameron is in New England somewhere, playing the star part in "Dolly Dimples."

The call from the varieties, which Miss Cameron has listened to before, once again had a pleasant sound, and Mr. Levy stepped in as the gentle conductor to the single singer.

WOMEN FORMING COMPANY.

A company has been formed for the promotion of the 10-20-30 form of vaudeville entertainment in small towns and cities by Jenie Jacobs, Rose Stahl and the Misses Cooke and Clinton, sharpshooters.

They have an abundance of capital, subscribed by themselves, and are on the lookout for favorable locations. Miss Jacobs will be the active director of the enterprise, which may also include the "picture show" end of amusements.

Cressy and Dayne will probably remain in vaudeville for the remainder of the season. They anticipated a starring tour under the Shubert management, but this has been deferred.

MANAGERS' VACATION OVER.

Broadway is a regular street again since L. Lawrence Weber, Sam. H. Harris, Walter Moore and Ed Seymour, who, with Bert Cooper, were in Maine for a couple of weeks, returned, although Mr. Seymour is an out-of-town manager.

The quintet spent a week on the estate of Thos. E. Shea, the tragedian, at Belfast, Maine. Their return trip was made by automobile, the only exciting and humorous incident occurring when Mr. Cooper in the flurry of throwing mail hastily into a small post office in one of the New England towns, also cast along $40 in bills which had been resting in the same pocket.

When about twenty miles from the town Cooper discovered his loss. Returning to the post office, Mr. Cooper inquired of the postmaster if the money had been found, but all he received was the laugh from his companions.

Reading from right to left are L. Lawrence Weber, Sam H. Harris, Walter Moore, W. J. Moore, Bert Cooper and Jack Welch.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

Harry Lauder, New York.
Hanvaar and Lee, New York.
Jean Clermont, New York.
Schenck Brothers, New York.
Hal Davis and Company, One Hundred and Twenty-fifth Street.
Corinne, Colonial.
Minnie Duncan and Arthur Godfrey, Colonial.
Henry Horton and Company, Twenty-third Street.
Eddie Leslie (Reappearance), Twenty-third Street.
Le Maire and Le Maire, Pastor's.
The Pelletiers, Pastor's.
Adams and Mack (New Act), Pastor's.
Madrid and Merrelli, Pastor's.
Mitchell, Willard and McCarthy, Pastor's.
Robert Dailey and Company, Gotham, Brooklyn.
Dave Lewis (Reappearance), Grand Opera House, Brooklyn.

NEW ACTS OF THE WEEK

Arthur Nelson and Company.
"A Racing Romance" (Melodramatic).
Five Scenes; Special Sets and Drops.
Twenty-third Street.

At the second public performance of "A Racing Romance," which occurred on Monday evening at the Twenty-third Street Theatre, there were delays occasioned by the character of the piece and the settings, causing the act to run twenty-nine minutes. This will be shortened materially when working smoothly. It may mean that a number of performances will have to be given before the piece is in proper order. It is a melodramatic sketch written around an automobile race. The finish of the contest is shown by a swiftly moving panorama, the machine remaining stationary on the stage. The tonneau is off and fire belches from the exhausts, which, with the noise, gives an intensely exciting effect. The final scene shows the automobile against the judges' stand, declared the winner. The opening details the story, and leads up to the race. Arthur Nelson is the star and author of the playlet, playing a professional driver in the sketch, which same capacity has brought him fame upon the automobile race tracks. Seventeen minutes in the first scene are required to bring out the plot, which includes a threat to blacken the reputation of Zack Claiborne (Mr. Nelson) unless he wrecks his machine, allowing the competitor's to win. Right prevails, however, as might be expected, and Claiborne wins the race; also the girl, whose father he saves from ruin with the proceeds. In scene three, a drop represents a country road just before dawn and part of the race course, and here "'Neath the Old Cherry Tree, Sweet Marie," was sung by a young woman after her own fashion, and there is a musical number at the opening, besides incidental singing off-stage during the progress. The company numbers about twenty people, with a colored steward supplying some comedy relief. "A Racing Romance" has possibilities as a playlet on the sensational order, without being terrifying in any way, but will have to be thoroughly worked out before complete success can be expected.

Sime.

Six Brothers Luck.
"The Demon in the Cellar" (Pantomime).
20 Mins.; Full Stage (Special Set).
New York.

The Six Brothers Luck are the latest Klaw & Erlanger European importation. They opened Monday afternoon in "A Night in an English Cafe," but changed to "The Demon in the Cellar" for the evening show, the first named offering having signally failed to please. "The Demon in the Cellar" is a pretty crude collection of rough knockabout comedy material, made universally familiar on our shores by the Hanlon Brothers' "Fantasma" and countless other pieces of the same sort. The Lucks have nothing to add to this style of humor as we know it on this side of the water. The inflated bladder, seltzer syphon and slapstick have been relegated to obscurity and long since thrown out of burlesque over here, and only our visiting British cousins have the courage to bring them forth again. The sketch tells the story of a wicked uncle, who seeks to cheat his nephew of a fortune by means of a false will. The nephew dons a horned mask and red tights and haunts the old man into confession. The comedy comes from the clowning of a French waiter and an English soldier (Shaun Glenville Luck), who come a-courting the uncle's housemaid, and are terrified by the appearance of the horned apparition. Shaun Glenville Luck makes a capital grotesque comedian and might, under more kindly circumstances, be really funny, but the seltzer-bottle-bladder-slapstick mess that makes up "The Demon in the Cellar" leaves him stranded. The audience hoped for a minute that the introduction of acrobatics of some sort might enliven the proceedings, but they hoped in vain. It was just childish horseplay and buffoonery, almost without a redeeming virtue. *Rush.*

Sampson and Douglas.
"The Girl From Ware."
18 Mins.; One.
Gotham, Brooklyn.

They call it "The Girl From Ware," but the amateurish efforts of Mr. Sampson in a light comedy role, make the title "'Ware the Man" seem more appropriate. The name rather suggests a sketch. This is false pretence, for the turn is merely a conversational act constructed along conventional lines. Miss Douglas gets a good start with a novel entrance. She appears from a basket presumed to contain a dog. Another novelty feature is the woman's return to the basket during a song by her partner. To the surprise of the audience she emerges presently, having made a complete change of costume. There is a quantity of bright, snappy talk, the woman's end of it being handled exceedingly well. This is an unusual circumstance. She is the real comedy end of the act, but her well-directed efforts are seriously injured by Sampson's "feeding." With a capable "straight" man, Miss Douglas could easily carry the number to success. *Dash.*

Hilda Spong and Company (2).
"Kit" (Dramatic).
18 Mins.; Full Stage.
Colonial.

A fairly compact, sketchy little story with a reasonably interesting plot is "Kit," but Miss Spong robs it of a good deal of its swiftness by keeping herself to the fore. At the opening she holds the stage alone for what seemed to be about five minutes in a sort of monologue which had but slight purpose in the preparation of the situation, which later was to develop into a climax. The time might much better have been employed in dialogue between Kit and her father (Walter Hoew), a Western justice of the piece who is secretly a train robber. The sketch opens with Kit picking out a wedding dress from her trunks. She is to marry the sheriff, Bill Jessup (Arthur Behrens). A bearded face appears at the window and the father enters, removing his disguise. Upon the approach of the sheriff the father begs Kit to hide him, and she does, under the heap of her clothes. The sheriff explains the delicacy of his mission, which is the arrest of the father. The latter is dragged from his hiding place, but the girl begs that he be permitted to perform the marriage service before he is taken away to jail. The sheriff consents to this, but has no wedding ring. Kit suggests that the sheriff's handcuffs be used instead. Accordingly she locks one bracelet over her own wrist and the other over that of the "easy" sheriff, and the curtain falls as the guilty father "beats it" to liberty. Miss Spong over-plays at nearly every point. Her methods are decidedly stagey and in addition she affects an indistinct, rapid enunciation meant to resemble that of Mrs. Fiske. Her support was quite adequate. *Rush.*

Brown and Cooper.
Talk and Songs.
15 Mins.; One.
Pastor's.

This is the Brown and Cooper's first real New York showing, although they have played several Sunday concerts hereabouts. Cooper has appeared at intervals during the last year with a various assortment of partners. In his present team mate he seems to have struck about the right party. Brown has a nice appearance, a good voice, although not quite as good as he thinks it, and altogether has the makings of a tip-top straight man. At present he is inclined to over play. It may be the effect of the new material, or of the new partner; at any rate Cooper has improved a hundred per cent. since last seen. His Hebrew dialect is not dropped for a moment, and he is acquiring a style distinctly his own, although his appearance suggests his brother Harry strongly. The talk is fairly bright, and there are one or two new bits of business introduced which won solid laughs. The parodies as well as the song used by the "straight" man could be bettered. There is a third party employed in a small way, who is just about good enough to be carried along. When the pair acquire an easy stage presence they should find desirable time. *Dash.*

Carrie DeMar.
Songs.
19 Mins.; One.
Twenty-third Street.

Carrie DeMar is in her first appearance this week as a single act at Twenty-third Street. Miss DeMar is singing songs, and changing costumes. The latter she does quickly, and as a "Fluffy Ruffles" girl brings to her credit, in the most difficult position on the program, a most emphatic hit with a song entitled "Lonesome Fluffy Ruffles." This is Miss DeMar's best number and is an artistic bit of character work, the artist slowly transforming herself into a young woman with a "laughing jag" during the three verses. The laughing is infectious, and the house joins in. For the final selection Miss DeMar is imitating one of those weird sopranos who crop up now and then on an "amateur night," but this could be dropped or replaced. Whatever is done with the act, "Fluffy Ruffles" should be the finish, for not alone Miss De Mar's work in this is entitled to the very best of favorable notice, but she looks so extremely well that the impression left would be an additional drawing power for her on a return engagement. In another selection, "Sweetheart Joe," there is a rainstorm (picture) effect, but the comical point of the lyrics is not brought out. "The Kind of Girls Men Like" is Miss DeMar's opening number. The costumes worn are attractive to the women, and Miss DeMar seems to have discovered a new style in footwear. It is probably what is known as a "French slipper" with a high heel, but the heel itself looks like a thin strip of black it is so slight. Looking very pretty, and with plenty of spirit infused into her songs, Carrie DeMar comes under the heading one of the best single acts in vaudeville. *Sime.*

Alec Hurley and Company (17).
"The Costers' Picnic" (Dancing and Singing).
20 Mins.; Full Stage; Two; Close Full Stage.
Colonial.

For the number of people involved and the length of time occupied, "The Costers' Picnic" delivers a rather slight volume of entertainment. It is particularly lacking in real comedy, the dancing and singing being featured almost exclusively. The act is more of a rough character sketch. Dialogue is reduced to a minimum and very little interest is attached to the talking. Mr. Hurley opens with a sentimental coster song, working in "one." The full stage is then opened up and a crowd of costers in characteristic costume is disclosed. More singing and a dance step or two and the crowd starts for the picnic grounds. A woodland drop is lowered in "two" and the members of the party are shown walking to the scene of the picnic laden with bottles. A midget dressed in ridiculous clothes furnished a light laugh, and Hurley was fairly entertaining in a "quarrel" song. The last scene is the picnic grove. A burlesque magician is introduced for a minute and the sketch closes with more dancing and singing, all of it rather listless and slow. To an audience interested in and familiar with the intimate habits of the coster the "local color" might serve to bolster up the act, but to the Colonial audience it was very much confused and a bit dull. Last week Mr. Hurley presented "The Costers' Concert" at this theatre. *Rush.*

Edwin Arden and Company (3).
"Captain Velvet" (Melodramatic).
23 Mins.; Four (Interior; Special Setting).
Twenty-third Street.

Edwin Arden has another vaudeville sketch. The program says: "Mr. Arden's one-act play." That must be equivalent to stating that the principal is the author also. If so, Mr. Arden is always capable of locating a good idea for a dramatic piece, and then allowing the idea to run away with him. This appears to be the main fault of "Captain Velvet." It is based on the "Western Play" now so prevalent, but seeks the Mexican border for a locale, and harks back to the days of "road agents" and masked Lotharios for the theme. "Captain Velvet" is a king-pin "gentleman of the road." His word to the stage-driver is the latter's bible. On one of his nightly depredations, Cautain Velvet kills a passenger. He admits this shortly after appearing upon the stage. Concha Devereaux (Bijou Fernandez) receives the confession, having lured the bandit to her hacienda for the purpose of bringing vengeance upon the man who shot her betrothed and brother's partner. Concha draws the admission from Velvet, who has called upon receipt of her "dare" of his murderous act, and learns also the cause for the crime. Justifiable homicide is the Captain's plea. His reason is accepted as good and sufficient by both the girl and the audience. Up to the point when Concha exculpates the outlaw, with a moment or so during which the recital by Velvet drags, the playlet is first class melodramatic literature with little action, but from here on Mr. Arden seems to have made a rapid rush for the finale. Telling the girl that with the murder of her affianced, he turned down the lawless leaf in his life, the marauder professes his love, is accepted, and plans are laid to trap Juan Lobos, a former member of the outlaw's band, in waiting outside for the Captain's appearance to shoot him. He is called into the house and killed by his own partner, a third unseen bandit. If the first murder by Velvet was excusable, the second premeditated slaughter could not be so construed by any stretch of the imagination; neither is the love-making of Velvet and Concha legitimately introduced under the circumstances. A character in the person of Concha's brother is entirely unnecessary. If Lobos must be butchered, the sketch should end there and then, but it would be wiser to rewrite the entire latter portion of the piece, having it read logically. "Captain Velvet" strikes one as just the sort of a play suitable to "stock" audiences with whom the players are large favorites. Mr. Arden is always an excellent player; Miss Fernandez looks the Mexican girl as though bred in the costume, and plays much better in the tense moments. Mr. Daly as Lobos is giving what is probably his conception of a Mexican "greaser." As far as known around here it is faithful, and he does well enough with it when his only chance occurs. For a matter of record the Twenty-third Street audience liked "Captain Velvet" very much, according several curtain calls. As a vaudeville number, the act has good dramatic value in the present ocean of comedy and girls. It is well set, and were it made to conform with intelligence to the finale would probably be a staple card, but still it may be the highly melodramatic ending which is now liked the best. *Sime.*

Cramer and Beverly.
Songs and Dance.
15 Mins.; One.
Pastor's.

Cramer and Beverly are opening the bill at Pastor's this week, and are easily better than the run of opening acts at the house. The dancing is the mainstay, and it is strong enough in itself to warrant a better position. The "straight" man is giving a couple of neat new steps. Twenty-five cents spent with the right sort of a barber would improve his looks wonderfully. The comedian is a comedian in make-up only. If the talk and business can't be improved the pair would do better to work straight. *Dash.*

Annie May Abbott.
"The Georgia Magnet."
10 Mins.; One.
Pastor's.

If Annie May Abbott calls herself "The Georgia Magnet" because she could draw in Georgia, well and good; but she will have to do better before she can change the "Georgia" to "Pastor's," where she is this week. Miss Abbott talks and talks and talks; all about women. It is a monologue, really a speech, lasting ten minutes. Ten minutes pass quickly enough when you are asleep, but listening to Annie May Abbott from an orchestra chair—at Pastor's—is different. *Dash.*

Three Alvarattas.
Comedy Acrobats.
11 Mins.; Full Stage.
Union Square.

The trio are young men, apparently newly graduated from the gymnasium. They offer nothing but the simplest kind of mat work, attempting only forwards, backward somersaults and a few twisters. They do not even try for hand-to-hand feats, and throughout their turn is most unpretentious as to its straight acrobatics. The comedian has the familiar layout of knockabout and eccentric work, but handles it rather well. What the boys do they do neatly, but they have not yet developed to the point where they command serious attention as a vaudeville act. *Rush.*

Moving Picture.
"Across the Ocean on the Lusitania."
10 Mins.

An obviously "faked" series. The reel was taken on shipboard, possibly from the deck of the big new English merchantman, but the final four minutes, showing the entrance to New York harbor, was more likely taken from the deck of a naptl launch. It shows a moving panorama of the East River with the Brooklyn Bridge and Navy Yard, whereas the Cunard docks are on the Hudson side of the city, and the "Lusitania" never passed within a mile of either point. In the pictures the camera passes within ten feet of the wharves and other steamers. The captain of the "Lusitania" would lose his certificate and probably be arrested for recklessly endangering the lives of his passengers if he approached anything solid closer than a hundred yards. There are some pretty marine effects in the series, and the deck scenes are fairly interesting, but the boldness, not to say crudeness of the "faking," robs the reel of value, although it may pass out of town. *Rush.*

Paulinetti and Paulo.
Comedy Bar.
10 Mins.; Full Stage.
Union Square.

The pair have developed a good deal that is novel in comedy bar work, the striking points of the turn being the handstand feats of the straight worker, which command interest alone as strength tests. Some of his low-handstands are extraordinarily striking. There is, however, aside from these tricks, rather too much of the quiet style of straight work. There are innumerable feats which are infinitely easier of accomplishment than the present work of the straight man, and involve a good deal more surface show. A few of these might be used with profit. The comedian working in clown makeup does his falls skillfully, and the act in the hands of the pair is a good applause getter. *Rush.*

Marzelo and Millay.
Acrobats.
17 Mins.; Full Stage.
Gotham, Brooklyn.

An exaggerated comedy method, a noticeable fault in all foreign acrobatic acts, is no exception in this case. The pair dress poorly, and sacrifice everything for comedy ends. The three horizontal bars are used with nothing new shown. The men follow about the same routine as the Camille Trio, but lack that act's best asset, speed. The burlesque wrestling bout at the finish is fairly funny in spots, but becomes tiresome through being carried too long.
Dash.

Grotesque Randolphs.
Acrobatics.
9 Mins.; Full Stage (Special Set).
Pastor's.

Mr. Randolph works in a Chinese makeup, and the special set shows a scene in Chinatown. The man is an acrobatic contortionist of more than average ability. He is showing two or three new tricks that are worth while. A jump from a chair placed on a table, to the floor, on the hands, is the best. There is a woman in the act, but she only figures incidentally. The act does nicely in a small way.
Dash.

Moving Pictures.
"The Easterner."
5 Mins.

"The Easterner" is a new film, representing a far Western gambling room (interior and exterior). A "tenderfoot" with a chauffeur and young woman drive up in an automobile, a mystery to the Western men around the place. Following a wager that the machine can defeat a running horse, with a time handicap given, told in pantomime, of course, the auto does so. The rider of the horse, upon returning, enters the gambling room where the others have preceded him, and a fight, in which the Western man is whipped by the "tenderfoot," follows. The picture might have had a chance if there were the slightest realism about it. Excepting the race, it is one of the poorest "faked" series shown in a long time, and has no value whatever. *Sime.*

OUT OF TOWN.

Edmund Bosanquet.
Violinist.
Forrest, Philadelphia.

Bosanquet's act lends strength to a vaudeville bill principally through its novelty, although the player is a capable artist and in the fingering and bowing displayed skill and technique above the average musician found in the vaudeville ranks. Bosanquet showed truly novel instruments which he calls a "Bosanquephone" and "singing violin," instruments which he probably originated, for nothing of the kind has been seen here before. First is used the "singing violin," an instrument formed of the finger-board of a violin fastened to a bell or horn such as is used on a graphophone, from which the idea was probably taken. The instrument gives a peculiarly pleasing tone, light, soft and closely imitating the human voice. The other is more massive, a spiral shaped horn which encircles the neck of the player being fastened to a violin finger-board and played with a bow in the same manner as the smaller instrument. The tone is heavier, but of the same pure, soft texture and pleasing to the ear. Bosanquet closes in "one," first playing operatic selections and later doing some clever fingering after he has apparently broken the bow. There seems to be no difference in the playing of any of the instruments. The act is probably the most novel musical offering that has been imported and Bosanquet will no doubt prove entertaining wherever seen. He has been on this side for only two weeks. *George M. Young.*

La Vails.
Equilibrists.
Forrest, Philadelphia.

A routine of tricks, nearly all of which have been shown here by more than one act of this class, was moulded into a rather spectacular and showy act through clean-cut and skillful handling of the La Vails, a man and a young woman. The pair work on rings and rope ladders principally, although for the double figures the man hangs from the crossbar and handles the woman in hand and foot swings, the woman working quickly and with perfect assurance. Following this the man strips almost to the waist and consumes several minutes performing a "double dislocate" while hanging by his arms from the cross bar. This he does well, but at times appears to be suffering pain, which makes it a little grnesome for the more delicate in the audience, the bare body making the dislocation more apparent. For a closing trick the man stands against the upright, his body being at right angles, and supports the spinning body of the woman by his teeth for a considerable time. As an aerial acrobatic act the La Vails rank well up. The act is well dressed and makes a showy and attractive "dumb" number.
George M. Young.

Lillian Albertson, who scored an individual hit in "The Silver Girl," which closes its short engagement at Wallack's to-night, is a candidate for vaudeville. She was formerly stock leading woman in Belasco's Theatre, Los Angeles, and has in her repertoire a one-act curtain raiser which she thinks will make an appropriate vehicle for a tour in the two-a-day.

THE DAIRYMAIDS.

A pretty wide latitude is permitted the burlesque manager in the use of familiar comedy material, but there are certain stock situations which are under the ban. Among these what is known as "seminary stuff" is regarded as in the last degree passe. When a modern Wheel manager resorts to it, his enemies are confirmed in their opinion that he is a "has been" and his friends sympathetically tell each other how good he used to be.

The bearing of which observations upon "The Dairymaids" is a pertinent one. For it is the crudest sort of "seminary stuff" that gives the piece whatever little laughing value it has. Visitors to the Criterion Theatre are nightly invited to view a curious situation and one not without its peculiar humor. The visitor, however, sees only half the picture. He sees only a pretentious Broadway production propped up by second-hand junk borrowed from the burlesque scrap heap. The other half of the picture shows the manager smiling sardonically behind his hand and murmuring contentedly "And we're getting away with it!"

A. M. Thompson and Robert Courtneidge wrote the book. The first act is a work of purest creative genius. No rival librettist will rise to enter a claim of plagiarism. No librettist would take such a chance on his reputation. There are oceans and oceans of dialogue and the good ship "Boredom," flying the flag of the British merchant marine snores along at a 4-knot gait. Huntley Wright worked up a faint interest at intervals, because he looked and acted so much like Tom McNaughton, of the McNaughton Brothers, who played here in vaudeville not long ago. Only McNaughton was permitted to write his own dialogue, and having his own interests at heart he wrote it well. Perhaps Wright would have had a chance if he were permitted to go it alone. But he wasn't. He was "assisted" by Messrs. Thompson & Courtneidge's book, and so a comparison of the two would be eminently unfair to him.

That first act dialogue would live ten minutes in Miner's Eighth Avenue. It runs its tiresome course without a faint shadow of humor, and when finally the basis of a plot has been established, the plot isn't worth while. An amusement-hungry public asks for bread and Messrs. Thompson and Courtneidge give it a dog biscuit. So much for the "original" first act. The second act was another matter.

The situation is this: Joe Mivins (Huntley Wright) loves Eliza (Flossie Hope); Sam Brudenell (George Gregory) loves Peggie, a dairymaid (Julia Sanderson), and Lieut. Brudenell (Langford Kirby) loves Helene (Bessie DeVoie). Lady Brudenell (Ruby Ray) looks with disfavor upon the love of her sons for the lowly dairymaids on her farm, and to cut the double affair off she packs Peggie and Helene off to the seminary. The boys thereupon disguise themselves as girls and gain entrance to the school.

The makeup of those three comedians would be a joy to the heart of Al Reeves. They absolutely scream of burlesque. Reeves probably has half a dozen such outfits in the storehouse. The ropey wigs, grotesquely fitting skirts and clumsy boots might have been bought direct from any one of half a dozen Wheel comedians who played the same role until it grew to be a reflection on their ability. And with the clothes they might have received from the same source the complete line of acrobatic clowning they use. The stage is set as the gymnasium of the school when the trio make an appearance. For ten minutes they knock each other about the stage, do comedy falls and generally put over "slapstick" work.

And the $2 Criterion audience laughed as it had failed to laugh at Messrs. Thompson & Courtneidge's polite and heavy witticisms. They wanted to be amused and when the stage proceedings gave them an opportunity they reached for it hungrily. The whole second act was built along the same lines. The comedians ran wild in their buffoonery, taking unlimited latitude and assaulting musical comedy proprieties at will.

Julia Sanderson was bewitchingly pretty. Therein is the beginning and end of Miss Sanderson. Bessie DeVoie wandered through the piece until the middle of the second act, and was then graciously permitted to show the audience that she was a remarkably clever and graceful dancer. The dance absolved her from the song that had just preceded. She has no voice, but the catchy swing of the music supported the lyrics, and the dance did the rest.

George Gregory was funny sporadically and Eugene O'Rourke was swamped under the clowning of the others. He was in the unenviable position of representing the only male human on the stage, and he made himself as scarce as possible, a wise course under the circumstances.

If it hadn't been for the fact that "The Dairymaids" has no olio, one would have suspected that Langford was the understander of an acrobatic act impressed into regular clothes and an unwelcome "straight" part. He came up to breathe only semi-occasionally, and then was afflicted with throat trouble that made the process of breathing difficult.

If "The Dairymaids" has levied tribute from burlesque, burlesque may in turn learn a lesson from "The Dairymaids" in the dressing of their shows. As a matter of fact the costuming of the musical comedy probably cost less than that of a medium class burlesque show. But the money was well spent. There were none of the garish color schemes, and flaunting effects that jar, and the frocks were neatly designed. There are only three changes in the whole piece, the first act shows only one costume in the chorus and two are introduced in the latter.

The arithmetic of light musical entertainment should be simple. You pay 50 cents to watch a burlesque show at the Murray Hill Theatre, and you pay $2 for an orchestra chair at the Criterion. To support the other end of the buying and selling equation, there should be four times as much or as good amusement in one as the other. The arithmetic of this is self-evident, but "The Dairymaids" exclaim in one unanimous chorus "I Can't Do That Sum."

Of course, it's difficult to estimate relative amusement values in comparative money terms, but if the Broadway producer attempted a competition with the burlesque manager to give the largest return for the public's money, he would have to station an agent at his front door; redeem orchestra seat checks at $1.25 after each performance of "The Dairymaids," and then he'd owe royalties to burlesque. *Rush.*

THE HOYDEN.

"The Hoyden" is playing at the Knickerbocker Theatre, with Elsie Janis, the bright feature—on the bill boards. Glancing over the program while the overture is playing you run across a page marked "Knickerbocker Theatre Notes." The first line says "The Red Lights Indicate Exits."

There are three acts in the piece. Before the first speculators are offering seats "at box office prices"; after the first intermission, the scalping gentlemen on the outside are promising a cut in the scale, and before the call of "curtain's up" for the second act arrives the outside men are trying to give their tickets away on the sidewalk in front of the theatre. Though they succeed in inducing people to accept the paste-boards free, the house is far from having a capacity appearance, but the management must also have been concerned in some "paper" present.

On the night the show was seen there were about five men in the back of the house, whose actions (applauding) bespoke "paper" every time they made a noise. One in particular was solicitous about his job. His mind was not on the performance, but his instructions were evidently to applaud everything. This he did manfully, and while the play would proceed, this fellow, who looked as though an invitation to Huber's Museum would be a treat, continued on with his mechanical plaudits.

This is an extrordinarily tiresome manner of "boosting" a show, but the object is in having the other 99 and 9-10 per cent. of the audience leave the theatre saying "We didn't care much for it, but some seem to like the show."

While there are three acts to the piece only one counts. You can call at the Knickerbocker at 9:18, leave the theatre at 10:08, and you will have seen "The Hoyden." The business-like way to run the show would be to have a sliding scale of prices, like this:

To see	first act.....	$ .03
" "	second "	1.90
" "	third "	.07

The price for the third act is slightly in excess of the first because Miss Janis does some imitations. The young girl has discovered that her forte in imitating lies in impersonating men only. And of the men, her strongest card is Sam Bernard. Of course, you know, Eddie Foy and George Cohan. They all do it; so does Miss Janis, but they must be easy subjects for the amateurs "get away" with them.

The dictionary passes along the lucid information that a "hoyden" is a "tom-boy." Miss Janis isn't a "tom-boy," not even in the play. If she is really wild, you must accept the dialogue for it, but she moves through the piece in the principal part, almost convincing at times that she could be hoydenish did she but try. If she is trying it isn't apparent. There is one everlasting wish though by the audience, and that is if Miss Janis must sing "straight" why she does not give an impersonation of a singer while doing it.

The plot isn't deserving of the space it would entail for description. It is "from the French" by Cosmo Hamilton. John L. Golden and Robert Hood Bowers wrote the music; Ben Teal staged it. In fixing it up they all forgot about the comedy.

The "bright lines" runs to the marriage relations, and known as "gaging." The talk drifts as far back as the joke about crackers in bed. The only ancient remark the author failed to remember was about "cold feet in the middle of the back."

As it is admitted the second act is a good one, the faults of the other two for the benefit of burlesque producers who would shriek in agony at them might be mentioned. The openings and closings are "dead" in each. When the curtain rises for the first time one would be inclined to believe that there is incidental music for a tragedy being played. After the act one man said in the lobby: "That must have been the prologue, and we are in the wrong theatre."

The closing is slow; everything is slow, even the tenor, Armand Kalisz. He sings once, he sings twice; so does Kathryn Hutchinson, the soprano. It's just like comic opera. You say "I'll bet he sings," and he sings. Whenever they are together they sing, but in the first act they sing beneath a tree. It's almost certain they will sing a "tree song," but they don't. Each person arriving on the stage goes for that tree. There is a bench beneath it, and Miss Janis climbs the tree, carefully and stealthily, so she won't soil her dress, for Miss Janis is "The Hoyden." Under the spreading chestnut tree with the emphasis bearing down heavily upon the "chestnut," Miss Janis meets Arthur Stanford. Mr. Stanford is the one flash of intelligence in the play, excepting Nellie Beaumont, and Miss Beaumont is the hit of the show. She sings two songs, and as per her reception it might read "Nellie Beaumont in the Hoyden," when, as the "star," she would not be limited. Miss Beaumont is a vaudevillian. That's probably the answer to her reception. Isabel D'Armond plays a French maid daintily, also cutely, singing a couple of songs fairly well. Robert Lett sings "Put Me Among the Girls" in a grouping containing the twenty-four chorus women, and "I'm Growing Fond of You" is another pretty selection to score, although the "Advertising" number by Miss Beaumont is the triple-X hit.

The one lacking feature of the third act is another act. The finale is most foolishly conceived for a musical comedy. It is a couple of Gibson pictures, with the full chorus and company in the wings—out of sight.

The Ward Brothers, former vaudevillians, are also in the show and second act, which is dilated upon only because the second act is so much superior to the others. The brothers are chauffeurs. They dance and they sing. Miss Janis imitates them later in the evening. She should imitate Miss Beaumont. But the Ward Brothers make a nice little success because they don't stick around too long.

The piece has been handsomely "put on." The girls are tall, and such gowns! The costuming of "The Hoyden" must have been the real reason for the financial panic last week.

There are burlesque producers and burlesque comedians who could within two weeks with the material at hand make a real musical comedy of "The Hoyden." It is far from that now. It isn't a show; it's just an act. *Sime.*

Lily Lena will open Nov. 18 at the Colonial.

NEW YORK.

A good bit of the applause which punctuated the Monday evening performance was not without a suspicion of being superinduced by a claque to the gallery. The "bravo machine" was a crying necessity in the early portion of the entertainment, but later on the applause became more widespread and spontaneous. From just before the intermission the show went with a good snap to the end.

The bill is a vast improvement over last week's, particularly in its comedy. It runs off better, and with the exception of Billy Clifford, who was moved up from next to closing to second place, and the Six Brothers Luck (New Acts), who appeared No. 3 instead of late in the second half, the program plays as it was laid out.

The New York for some unexplainable reason is growing to be recognized as a hard place for monologists. Billy Clifford had a bad time of it. His talk went flat, and it was only when he got to his "O, O, O" song that the audience woke up to anything resembling interest. His best sallies failed to excite even a flutter, but the upstairs contingent "fell for" the "song boosting," and the applause at the finish was enthusiastic, aided and abetted by the claque.

Barnold's Dog and Monkey Pantomime scored solidly. The act is working with its old smoothness and snap and was a continuous laugh. Collins and Hart were in an excellent position to make the most out of their travesty strong act. They followed immediately upon the skilful acrobatics of The Four Bards, whose straight work gave point to the burlesque. The wire act was one of the laughing hits.

Rawson and June opened with boomerang throwing. The pair have a good novelty number, with just a touch of freakishness to give it relish, and it was closely followed. Rawson had plenty of room for his work and displayed perfect control of the Australian weapon. The turn went through without a slip.

The Four Bards have a well constructed act. The routine is nicely handled, although the four "fake" rather too many slips in leading up to one bit of comedy in the ridiculous fall of the top mounter. This bit of business is sure of a wholesome laugh, but three false starts at pyramid building are scarcely necessary to working it up.

Hetty King is in the second half this her last week here. Miss King's position at the New York approaches by this time that of a popular singer in a London hall. Her numbers have become familiar to the audience and the house followed the orchestra audibly. Klein, Ott Brothers and Nicholson with their straight musical act came well up among the hits of the show. The patriotic medley on the brasses won a big volume of applause at the finish. This is an intricate piece of musical arrangement. The familiar patriotic airs are interwoven in a curiously bewildering style distinct from the mere linking of the strains in a chain. There is nothing of the hackneyed about the score of the act. It seems to have been specially written.

Will Rogers closed the show. He is billed as the late feature of "The Girl Ranger." With his amiable talk and the incidental manipulation of his "trained rope" he put in fifteen minutes very entertainingly. *Rush.*

COLONIAL.

The show runs with good speed, interrupted only by the dramatic sketch of Hilda Spong and Company (New Acts), which interposed the suspicion of a hitch always incidental to the presence of the serious playlet in a vaudeville show.

Opening the intermission Coin's Dogs made one of the strong laughing features of the evening. It is about two years since the act played around here. It follows along the line of "animal pantomimes." "It Happened in Dogville" is the title. A dozen animals are used. The stage is set to show a village street, a miniature cobbler's shop, police station, restaurant and saloon being in view. A laughable comedy plot is carried out neatly. The saloon and cobbler's shop face each other from opposite sides of the street and a complete intrigue is carried on between the bartender and the cobbler's wife. The cobbler catches the pair and after a fight the police—two dogs—rush in and arrest the combatants. A drunken "dude" dog supplies further comedy by staggering out of the saloon, hanging on to the lamppost for a minute and reeling back to the bar. This is repeated half a dozen times and works up solid laughter. The whole number was bristling with good comedy points and scored a substantial hit.

Bransby Williams makes his reappearance on this side. His series of Dickens sketches remains unchanged, except that he is now using Daniel Peggotty from "David Copperfield" at the finish. This is rather a more serious and heavier effort than his others, giving scope to his dramatic force and intensity rather than his remarkable skill in fine character delineation. The Englishman is a splendid reader of Dickens' lines. He gives to the utterances of the broken-hearted old man a fine simplicity untouched by pose or staginess, but satisfactory as was his drawing of the character, we would prefer him in lighter vein. The audience took to his Smallweed from "Bleak House" instantly. Here Williams' powers of character drawing are at their best. The number held the stage thirty minutes Tuesday evening and the applause continued through half a dozen curtain calls.

Irene Franklin and Burt Green play their third continuous week in the city. The Hilda Spong sketch left the audience a bit off the vaudeville key, but Miss Franklin's second song, "What's the Good of That, Hey?" brought them back to the proper mood and the act went smoothly to its finish, at which point the comedienne has a new hat to show. It is a very pink, flowery poke bonnet and makes an altogether bewitching finish to the costume which goes with the last song. Seven songs were sung and the applause at the finish was long continued and spontaneous.

Shekla opened with his illusion act, followed by the Rooney Sisters. The sisters have changed their numbers. The new "coon" songs are not up to the numbers formerly in use. The dancing is as pretty and graceful as ever and that part of the act carried them through nicely.

Alec Hurley is using "The Costers' Picnic" (New Acts) for his last week at the Colonial. James Thornton and the Four Rianos were the others. *Rush.*

Hill and Whittaker leave England today on the "Lusitania," opening Nov. 18 at the Colonial.

UNION SQUARE.

The Empire City Quartet headlines an entertaining bill with their familiar singing turn. The comedy of Harry Cooper and the well balanced harmonizing of the four keep the act running nicely for the first dozen minutes or so. After that Cooper occupies almost equal length of time alone in "plugging" a popular ballad.

There are two comedy acrobatic acts on the bill, separated by only one intervening number. The Three Alvarattas (New Acts) appeared first. The Abdallah Brothers were the second. The latter have a well worked routine of hand-to-hand feats, clean in style and nicely handled in execution. A better color scheme for the dressing would improve the offering. The acrobatics do nicely as they stand. Paulinetti and Paulo (New Acts) also come in the acrobatic class with a comedy bar turn.

Gilmour and Latour were on second. They devote most of their time to giving out inane riddles. The rest of the time goes to equally stupid punning. And the pity of it is that both show not a little cleverness in their method of delivering their conversational matter. The finish, involving a quick change of costume for "School Days," was admirably arranged and won the pair a quantity of real applause. Now if they will exercise the same amount of intelligence in framing up a talking act they will be headed in the right direction.

Marcel's Living Pictures made a solid hit in the closing position. The series remains as before with the exception of a new group at the finish showing "Washington and LaFayette at Valley Forge," an item of patriotic appeal that fulfilled its mission perfectly. The rest of the series was up to the artistic standard already established by the act.

Julius Tannen exhibits a regrettable inclination to get away from his impersonations, actuated perhaps by the prevalence of mediocre turns of this sort. Many of the others we would gladly lose, but Tannen's mimicry is of the sort we would keep with us. He gives only DeWolf Hopper and Warfield now, begging off from a demand for more.

Countess Rossi and M. Paulo were well liked as a straight singing act. The expedient of having the man introduced from a stage box is a crude one, and added nothing to the interest of the number. The pair sing well enough to bring themselves forward without such useless incidentals.

The comedian of Eckhoff and Gordon does exceedingly well with a quantity of first rate clowning. Laughs followed each other in rapid succession during their occupancy of the stage, and although the musical part of the act did not show anything particularly startling it made a most amusing item on the bill. Black and Jones have the proper idea of working a colored act. Salerno, Herbert, musical act (opening the bill), and Gilda Di Montova, a singer of the parlor variety, were the others. *Rush.*

The Three Meers have returned, and are on the Orpheum Circuit. After playing that time, the act takes up the K. & E. Circuit.

Schrode and Mulvey have placed their bookings with Jenie Jacobs, who has secured the United time for them.

TWENTY-THIRD STREET.

The program Harry Leonhardt gathered for this week's bill reads as though the manager was determined to corner the market on vaudeville features. Three new acts, each a headliner in itself, are showing for the first time, while the remaining numbers fitted in nicely. There were also three "single" women in the show, and Carrie DeMar (New Acts) next to last followed another singer of merit, Helen Trix, who was added at the last moment, and occupied the second position.

Miss Trix has a very engaging personality, and is so utterly unassuming while confident that the audience falls in with her from the first song. Miss Trix gives her popularity a test with the whistling, carried too long, but does not suffer, and the loud encore brings her back for the finale with an Irish song. Changes are quickly made by Miss Trix for each of her five numbers, a green soubrette costume followed by a handsomely made gown making the young woman doubly attractive.

Edwin Arden and Company, with Bijou Fernandez in the cast, and Arthur Nelson and Company in "A Racing Romance" were carded names (New Acts), while Harry Vokes and Margaret Daly Vokes in their singing and dancing comedy sketch were accepted favorites. The act has not been changed materially since last shown around here.

Alf Grant, who calls his act in "one," wherein he is "assisted" by Ethel Hoag, a "conversational comedy," has altered the finale. There is no more recitation, and Miss Hoag does now really assist. There was a time when if the young woman spoke over fifty words during the piece a miscount was made. Now she is a very much part of it, talking, singing, and dancing, and doing all three in a nice little way, greatly helped by her appearance. Dividing the burden thus, Mr. Grant has relieved himself of the onerous self-imposed task of carrying the entire act, and it is much better for the rearrangement.

Faulton and Dooly, a comedy bicycle team, calling themselves "The Tramp and the Cowboy" to mark the characters, put up one of the best numbers of this description. The "straight" rider can do and does the hardest of the trick bicycle feats, while the comedian restrains his comedy efforts for the betterment of it, also having two funny effects for the finish, one, the "shoe" particularly, first used by W. E. Ritchie.

Rather well proportioned for an aerial performer, Clara Ballerini on the trapeze pleases very much in the opening position. Miss Ballerini does some showy balancing, and the aerial work is sufficient in itself without the girl attempting to live up to her billing. It is "The Marvellous Spanish Dancer, Equilibrist, Trapeze Artiste and Beauty." That style of phraseology was in vogue about five years ago for program descriptions. It has been dropped long since by all the better grade of houses. Though Miss Ballerini could dance, which she does, but shouldn't, the frenzied wording is placing too large a burden upon the girl before she appears.

Anderson and Goines are an exceptionally entertaining couple of colored men. The "straight" has a most pleasing voice, while the comedian is a comedian, and, to his credit, keeps his comedy within bounds. *Sime.*

PASTOR'S.

The early acts on the bill at Pastor's have no complaint for the lack of an audience this week. Monday night they were standing around the back at seven o'clock. It may be the early birds are growing "wise" that very often one or two acts make it worth while sitting through the entire "third show."

This week, The Grotesque Randolphs, Cramer and Beverly (New Acts) and Hafford and Mantell hit them just as hard as any of the acts farther down on the bill.

Max Witt's "Singing Colleens" headline and are not quite what the Pastor audience like in the way of a feature. But they behaved nicely, and listened respectfully to the quiet singing offering. It takes mighty good voices to carry a straight singing act to any degree of success in vaudeville.

Marion and Pearl are apt to hand the uninitiated a bit of a surprise. From their appearance they are quite naturally put down for a conventional conversation team, and their acrobatics come as a relief as well as a surprise. The "straight" man, aside from playing well, is a ripping ground tumbler. He makes the familiar routine tricks look like something. The comedian is light in the acrobatic line, but comedes acceptably. A new line of talk and any parody but the one now used on the "Grand Old Flag" would be an improvement.

The Van Brothers distributed enough trash around the stage to make the heart of a junk dealer happy. It was used with good effect and caught the desired laughs. The comedian has a good style, which warrants the securing of some newer material. The opening now used and a quantity of the business introduced throughout was shown by another musical act at this house a short time ago. There should be no argument as to who was the originator. The saxophone playing was well liked.

Arthur Huston suffered greatly through following Ascott, Eddy and Tresk, who are doing the same comedy juggling with the hats, even to the dropping of the large hat, Huston's finish. Mr. Huston is making rapid strides in the juggling. He should be able to frame up a good offering without the quantity of props now used.

Ascott, Eddy and Tresk are also going in strongly for "prop" comedy. In their case it is needed. The more used and the faster worked, the better will be the results. Ascott is doing some good pantomime work, and Tresk has one or two new tricks on the mat, but is spoiling it by poor dressing.

Hafford and Doyle scored early in the program with their parodies and talk, evidently strange to the house. The team will not better themselves materially until new dressing and brighter talk are procured.

The Sisters Poloff showed their character changes and dances and Carroll and Doyle talked. Annie May Abbott, Cramer and Beverly, Grotesque Randolphs and Brown and Cooper will be found under New Acts. *Dash.*

GOTHAM.

Manager Gerard coyly announced on Tuesday that the prices had been raised for "Amateur nights" at the Gotham, not for any mercenary reason, but just to keep away the undesirable element that formerly overran the theatre on these evenings. After carefully scanning the house, the manager continued, he thought the scheme worked beautifully.

There is no shortening of the program at the East New York house because of the amateurs. Eight full acts and the pictures carried the show past eleven before the aspirants for footlight glory were given a chance.

Ella Snyder and Company in "Commencement Day" are the big attraction. The program describes the offering as a "miniature musical comedy," which explains it to a nicety. Miss Snyder is a dainty, winsome little woman endowed with pleasing personality and is liked immediately. The eight boys forming the company carry the musical numbers through nicely and make up a good background. The act is well staged, and in its second week is running as smoothly as though it had been played for months. The "mamma's boy" and the stuttering youth take away some of the accurate color and should be dropped. It would be impossible to find either character at the Military Academy.

Ray Cox is working her Southern dialect overtime. It is good and pleases, but the exaggeration hurts it. The "college girl" at the finish is well done, and was liked immensely, though this is also harmed by being stretched out too long. Miss Cox is introducing an innovation in figures that will make the women folks sit up.

Harry Lee was a solid hit with his parodies and talk. There are two or three new parodies a long way above the average. The talk is only fair, but the Gotham audience simply "ate it up." Mr. Lee's walk is always good for a solid laugh.

Julie Redmond and Company in their hurrah farce, "Too Much Married," dish out just about the brand of comedy the house likes. Albert Cunningham's work is the one redeeming feature of the offering. Mr. Cunningham really has the principal role, which he handles in a way that augurs better things. Cremilde Norma also contributes a bit worthy of notice.

Rae and Brosche rode through easily with a quantity of time-worn material. Mr. Rae has a quiet method that is effective. He has just the hint of a German accent that helps greatly. Miss Brosche is a capable "straight."

Clemo and Cassells get away from the conventional colored song and dance teams through the acrobatics. The man does three or four contortion tricks that are good. The woman is the possessor of a strong vibrating soprano voice, a genuine surprise. The offering has a poor finish, and suffers through poor arrangement throughout.

Sampson and Douglas and Marzelo and Millay are under New Acts. *Dash.*

BON TONS.

With the same pieces and practically the same set of principals they had last season, the "Bon Tons" did a shade under the average business at the Star last week. How much an expensive added attraction contributed to this end is a matter of speculation, but possibly any advantage it might have given was balanced by the unfortunate business conditions which prevailed and which affected the attendance more or less.

Aside from the fact that the pieces have a warmed over flavor, due to the circumstance that they are repeating the show makes good enough burlesque entertainment. At the Gayety this week the chorus was immensely improved by the substitution of three new choristers, a much needed change. Last year's chorus was not retained unfortunately, and at the Star last week this important department of the show was lamentably short on appearance.

With the chorus figured as a handicap the principals labored under a serious disadvantage. That they kept the show running to the accompaniment of a fair degree of interest is immensely to their credit. The honors fall to Frances Clare, the attractive and sprightly soubrette of the organization. She is a very much overworked young person, carrying the burden of the numbers, besides being concerned in the greater part of the comedy business and, with Guy Rawson, contributing an olio specialty. Miss Clare exhibits an elaborate wardrobe with half a dozen pretty changes of costume, the little "pickaninny" suit being the neatest of the lot, although the least pretentious.

Mr. Rawson gives pretty free rein to an unfortunate inclination toward profanity. Why such a line as "I don't care a damn what you do" should provoke general laughter is not plain to ordinary intelligence. But it must have some element of compelling humor, for the Star audience found it rich in mirthful suggestion. This being the case Mr. Rawson probably figures that he would be foolish to forego such an opportunity to win laughs by the expedient, shifting the responsibility upon the audi-

Florence Moore is a newcomer to the cast. She has the principal boy's part, a role for which she is eminently fitted in the essential particulars of shapeliness of figure and graceful Amazonian proportions. Miss Moore makes an attractive stage picture in the burlesque, where she appears in black tights. She reads her simple lines with intelligence, and with Gladys Carlyle adds a good deal to the appearance of the company. Miss Carlyle does nicely in several numbers, and likewise appears in tights during the burlesque.

Woods and Green offer a fair conversational number at the opening of the olio and work as "straight" and Hebrew in the first part. Woods' "Dutch" character leaves a good deal to be desired.

The Mazetti Troupe, the added attraction, have a routine of remarkable acrobatic feats.

Rawson and Clare's pretty character sketch, "Just Kids" is retained from last year, as is "Le Domino Rouge," and Ben Pierce offered a singing and talking number in the specialty section. *Rush.*

Ritter and Foster were in Madeira Oct. 15 en route for London from South Africa. They arrive in New York Dec. 2 after a trip half way round the world.

BROADWAY GAIETY GIRLS.

"The Broadway Gaiety Girls," Jas. H. Curtin's organization, is at the Dewey this week. A piece described as "A Parisian Fancy" and called "Suisette" in two acts has been especially written for the show, with special music also. Even the lyrics are new, and the author of "Suisette" wrote the words for the music likewise.

"Suisette" commences in an artist's studio, and leaves off at a French masquerade ball. All in the city of Paris. Three prominent points about the "Broadway Gaiety Girls" this week will properly describe the show.

Of the seven musical numbers in the first act not an encore was received on Monday afternoon until the sixth, "By and By," sung by Clarence Marks, who has a full, deep, penetrating voice. The second act is the old time worn farcical incident of an appointment at a masked ball, with several women wearing a mask and keeping the same appointment. It has been called several names, and is even now one of the pieces in another show. The customary title is "The Pink Dominoes."

The third point is that Mr. Curtin has deemed it necessary to place in the olio a sketch by Blanch Washburn and Company called "A Jealous Woman," which is in reality a burlesque piece, having for its comedy the "duel" episode with swords and revolvers, so well and wearily known among burlesque shows. This sketch actually gives the show three pieces, for besides the duel there is the ice-water tank into which a bottle of liquor has been broken.

Mr. Curtin's admission, through the olio sketch, of his opinion of the comedy value of "Suisette" is his own summing up.

What little original dialogue is delivered in the opening is not pointed, and when there is a point, it is arrived at by a circuitous route instead of being reached direct.

John Weber is the chief and only comedian. He is working very hard, but he is working all alone. The best of funny men need assistance, and though Mr. Weber was greeted by applause at the Dewey at his initial entrance, earning it in the olio with his familiar "orchestra" act, he can not hold up "Suisette." Hattie Chew has a character part, which degenerates into "slap-stick" roughness, but legitimate comedy has been lost or has strayed away from the "New and 'Original' Musical Comedy."

Miss Washburn is the soubrette of the show and leading woman. She has few, very few changes of costumes, and she, like the others, may blame the piece for her poor showing.

In the first act there are three "Cissys" on the stage at the same moment, but only for a moment, while in the final act a "Shy Old Maid" number receives applause, with the men dressed up in bonnets and motherhubbards. The one well conceived character is an absinthe fiend, played by H. M. Smith, but he secures nothing from it, and apart from the idea there is nothing to the character.

The setting of the artist's studio in the opening should be repainted. Some awfully distorted figures of the nude female form are on the scenery.

Vaughn Comfort is the "straight," a big man with a small voice who needs a hair cut more than anything else just now. After the barber has been visited, Mr. Com-

(Continued on page 19.)

VARIETY ARTISTS' ROUTES
FOR WEEK NOV. 4
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 3 to NOV. 10, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." indicates that the route of the circuit immediately preceding it may be found under "CIRCUS ROUTES."

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abel, George & Co., Keith's, Newark.
Abram & Johns, Poli's, Scranton.
Adamini-Taylor, Bennett's, Montreal.
Adams Bros., Imperials, B. R.
Adams & Mack, Pastor's, N. Y.
Adams, Musical, New, Harrisburg, Pa.
Adley's, Nov. 11, Wasson's, Joplin, Mo.
Addison & Livingston, Bijou, Wheeling, W. Va.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo, 464 Cleveland, Chicago.
Ahearns, Charles, Golden Crook, B. R.
Ahern & Baxter, Richmond Hotel, Chicago.
Aherns, The, Lyric, Mobile.
Alabama Comedy Four, Armory, Binghamton.
Alberta, Forepaugh-Sells, C. R.
Alfredo & Cerita, Sells-Floto, C. R.
Allen, Eva, Ideals, B. R.
Allen, Josie, Crystal, Milwaukee.
Allen, Delmain & Allen, Family, Joliet, Ill.
Allen, Searl & Violet, Temple, Detroit.
Allen & Biscoe, Empire, Paterson.
All & Pelser, High Jinks, B. R.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Alpha Trio, 132 E. 17, N. Y.
Alpine Troupe, Vaudeville, Green Bay, Wis.
Alrona Zoeller Trio, Grand, Rushville, Ind.
Allyn & Shuman, Traymore Hotel, Phila.
Alvora, Golden Crook, B. R.
American Dancers, Six, Poli's, Worcester.
American Newsboys' Quartette, Novelty, Oakland.
American Newsboys Trio, Bijou, Battle Creek.
Americus Comedy Four, Broadway, Camden, N. J.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Apdale's Animals, Nov. 11, Poli's, New Haven.
Apollo, Century Club, Elkhart, Ind.
Apollos, The, Family, Mahanoy, Pa.
Appleby, E. J., Dominion, Winnipeg.
Arche, LaDella & Davey, Jolly Girls, B. R.
Ardell & Shive, Forepaugh-Sells, C. R.
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.
Arlington Four, G. O. H., Indianapolis.
Armstrong & Clark, Orpheum, Kansas City.
Armstrong & Levering, Portsmouth Rink, Portsmouth, Va.
Armstrongs, Three, Parisian Belles, B. R.
Arminta & Burke, O. H., Richmond, Ind.
Arnold Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Astrellas, The, Colonial, N. Y.
Arizonas, The, 148 W. 68, N. Y.
Auberts, Les, Frobel Str. 111., Hamburg, Ger.
Auburns, Three, Vaudeville, Wheeling, W. Va.
Austins, Great, 10 Bakersville Lane, Rockville, Conn.
Avery & Pearl, Temple, Ft. Wayne.

B

Baggessens, The, Gl. Herstelange, Svendberg, Denmark.
Baker, Nat C., 32 Division, N. Y.
Baine & Shaw, Hippodrome, N. Y., indef.
Bandy & Wilson, Orpheum, Minneapolis.
Banks-Breazeale Duo, Orpheum, Atlanta.
Banks, Chas., Boston Belles, B. R.
Barbrey Bros., Hopkins', Louisville.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, Bennett's, Montreal.
Barry, Mr. & Mrs. Jimmy, Orpheum, Salt Lake City.
Barry & Wolford, G. O. H., Pittsburg.
Barto, Eddie, Rollickers, B. R.
Batea & Neville, 48 Gregory, New Haven.
Be Anos, Two, 3442 Charlton, Chicago.
Beard, Billy, 1401 Drayton, Savannah.
Beatties, Juggling, 137 Park, Paterson.
Bedell Bros., O. H., Waynesboro, Pa.
Bedini, Donat, Bennett's, Quebec.
Belford, Allan G., Washington, N. J.
Belmont, Harriette, Jolly Girls, B. R.
Belleclaire, Bros., Nov. 11, Orpheum, Minneapolis.
Bell & Richards, 131 Central, Leominster, Mass.
Bell Boy Trio, Empire, Lewiston, Me.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norma, Trans-Atlantics, B. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, Majestic, Little Rock.
Bentley, Harry, Imperials, B. R.
Berkes, The, Swisher's, Morgantown, W. Va.
Bernard, Cassie, Rose Sydell, B. R.
Bernice, Majestic, Streator, Ill.
Berzac's Circus, Orpheum, Oakland.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Berry & Berry, Orpheum, Oakland.
Beyer & Bro., 294 Henry, N. Y.
Bicycle Bill, Medford, Ore., indef.
Big Four, High School Girls, B. R.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bingham, Kittie, Vaudeville, Wheeling, W. Va.
Bimm-Bomm-Brr, Orpheum, Oakland.
"Bingham," Vaudeville, Wheeling, W. Va.
Binney & Chapman, Garden, Memphis, indef.
Birch, John, Empire, Des Moines.
Bishop, Frances, Century Girls, B. R.
Bixley, Edgar, Boston Belles, B. R.
Black & Leslie, Grand, Madison, Wis.
Black Hussars, Hippodrome, London, Eng., indef.
Blair & McNulty, Gem, Missoula, Mont., indef.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, Nickelodion, Boston.
Blush, T. E., 3241 Haywood, Denver.
Bohannan & Corey, Century Girls, B. R.
Bolses, Five, 44 Curtis, Grand Rapids.
Booth, Great, & Bro., Fischer's, Los Angeles
Bowen Bros., Unique, Minneapolis.
Bowers, Walters & Crooker, Hopkins', Louisville.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowman Bros., Howard, Chicago.
Boyce Bros., Traymore Casino, Baltimore.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Bragg, John D., Toreadors, B. R.
Brahams, The, Grand, Joliet.
Bradley & Davis, Nov. 11, Lyric, Salt Lake City.
Bradys, The, 721 Copeland, Pittsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brinn, L. B., Hippodrome, Brighton, Eng.
Brennen & Rigga, Century Girls, B. R.
Brenner & Downing, Washington, Spokane.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brittons, The, Haymarket, Chicago.
Brooks & Jeanette, Howard, Boston.
Brooks & Clark, 2464 Patton, Phila.
Brooks, Herbert, 20 W. 98, N. Y.
Brooks, Jeanne, Parisian Widows, B. R.
Brown Bros. & Kealey, Ringling Bros., C. R.
Brown & Bartoletti, City Sports, B. R.
Brown & Wilmot, Garrick, Burlington, Ia.
Brown & Wright, Keeney's, New Britain.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruno & Russell, Bennett's, London.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Bijou, Decatur.
Burke, Minnie, Boston Belles, B. R.
Burton & Brooks, Fair Haven, N. J.
Buckleys, Musical, 297 Ave. B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.

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Buckeye State Four, 2364 E. 57, Cleveland.
Burke & Urline, Orpheum, Lima, O.
Burke & McEvoy, 44 Seventh Ave., N. Y.
Burke, Dan, & Girls, Lyric, Dayton.
Burke, Wm. H., 84 Barston, Providence.
Burns, Morris & Co., 811 Ocean, Jersey City.
Burns, Harry, Amusement, Braddock, Pa.
Burtinos, The, Travel; Pantages', Portland, Ore.
Burton & Burton, 309 W. 55, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Vass, Lyric, Dallas.
Busch Family, Excelsior Springs, Mo., indef.
Bush & Elliott, Nov. 11, Family, Butte.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Butlers, 4, Radium, Chickasha, I. T., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, Bennett's, Hamilton.
Byron & Blanch, Unique, Eau Claire.
Byron & Langdon, K.-P. 23d St., N. Y.
Byrons' Musical Five, Columbia, St. Louis.

C

Caesar, Frank & Co., Majestic, Birmingham, Ala.
Callahan & St. George, Bennett's, Montreal.
Callan & Smith, Lyric, Danville, Ill.
Cameron & Flanagan, Proctor's, Albany.
Camp, Sheppard, Kentucky Belles, B. R.
Caldera, A. K., St. Charles Hotel, Chicago.
Caprice, Mlle., Orpheum, Los Angeles.
Carlin & Otto, Teck, Buffalo.
Campbell, W. S., Rose Sydell, B. R.
Carillo, Leo, Shubert, Newark.
Carr Trio, Richmond, Ind.
Carr, Jessie, Toreadors, B. R.
Carroll, Joe, Majestic, Birmingham.
Carroll, Nettie, Forepaugh-Sells Bros., C. R.
Carroll & Cooke, Shubert, Kansas City, Mo.
Carroll, Great, Fay Foster, B. R.
Carson & Willard, Poli's, Scranton.
Carson Bros., 410 State, Brooklyn.
Carter, Taylor & Co., 444 W. 137, N. Y.
Carters, The, Bijou, Loraine, O.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Pollard, Majestic, Ft. Worth.
Casey & Craney, Majestic, Des Moines.
Castanos, The, Lyric, Salt Lake City.
Chadwick Trio, Union Sq., N. Y.
Chameroys, The, 60 Manhattan ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chapin, Benjamin, K.-P. 58th St., N. Y.
Chester & Jones, Auditorium, Lynn.
Chinquilla & Newell, Orpheum, Canton, O.
Christy, Great Knickerbockers, B. R.
Church City Four, Strollers, B. R.
Clairmont, 2051 Ryder ave., N. Y.
Clarence Sisters, Bennett's, Ottawa.
Clarke & Temple, People's, Cedar Rapids.
Clark & Duncan, Dominion, Winnipeg.
Clark, Edward, Alhambra, N. Y.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, Wilfred, Lambs Club, N. Y.
Clermonto, Frank & Etta, Black Hussars.
Claus & Radcliff, Trocadare, B. R.
Clemens, Kittie, Rose Sydell, B. R.
Cleveland, Claude & Marion, Scenic, Chelsea, Mass.
Clinton, Chris, 21-Nov. 16, Star, Monessen, Pa.
Clipper Sisters, Bijou, Jamestown, No. D.
Clito & Sylvester, Milleville, N. J.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, Bennett's, Ottawa.
Coccia & Amato, 217 W. 25, N. Y.
Cogan & Bancroft, 1553 Broadway, N. Y.
Cole & Coleman, Nov. 11, Grand, Hamilton, O.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Connolly & Klein, Empire Show, B. R.
Contino & Lawrence, 249 30. May, Chicago.
Conkey, Clever, Lyric, So. McAllister, Ind. Ter.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B.R.
Cooke, Joe, & Bro., Doric, Yonkers, N. Y.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Conn, Downey & Willard, Orpheum, Kansas City.
Cooper & Robertson, Colonial, N. Y.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cooper, Leo, & Co., People's, Cedar Rapids, Ia.
Coombs & Stone, Orpheum, Reading.
Corelli, Jack, Forepaugh-Sells, C. R.
Corellis, 3, Forepaugh-Sells, C. R.
Cossar, Mr. and Mrs. John, 302 W. 121, N. Y.
Couthoui, Jessie, & Co., 6532 Harvard ave., Chicago.
Courtright, Wm., & Co., Orpheum, Watertown, S. D.
Cottons, The, Champagne Girls, B. R.
Craine, Long & Craine, Grand, Lebanon, Pa.
Craig, Richy, Empire, Toledo.
Crawford & Manning, 258 W. 43, N. Y.
Creo & Co., Bijou, Muskegon, Mich.
Crickets, Orpheum, Minneapolis.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred pl., London, Eng.
Cross, Will H., & Co., 440 No. Normal Parkway, Chicago.
Crystal, Herman, Parisian Widows, B. R.
Cummings, Thornton & Co., Grand, Tacoma.
Cummings & Merley, Unique, Los Angeles, indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtis, Palmer & Co., Shubert, Utica.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimora.
Cyril, Herbert, G. O. H., Pittsburg.

D

Dacre, Louie, Parisian Belles, B. R.
Dagnean & Bruce, Cozy Corner Girls, B. R.
Dagwell, Aurie, 21 E. 20, N. Y.
Dale, Dottie & Co., 252 W. 36, N. Y.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Sydney, Guy Bros., Minstrels.
Dale, Will, Buckley Hotel, Elkhart.
Dailey Bros., Sheedy's, Fall River.
Darling Fay, Lady Birds, B. R.
Darling, Phil, Sells-Floto, C. R.
Darras Bros., Orpheum, Boston.
Darrows, The, 49 Front, Owego, N. Y.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davies, Teddie, Majestic, Kankakee, Ill.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Dean, Cliff & Co., Majestic, Evansville.
Deery & Francis, 328 W. 36th, N. Y.
Delavoye & Fritz, 2667, Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Delmar & Dextar, Great Anselme Co., Terre Haute, indef.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Auditorium, Quebec.
De Graff Sisters, Trans-Atlantics, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
De Haven & Sidney, Mohawk, Schenectady.
DeMora & Graceta, Imperial, Br.
De Muths, The, 26 Central, Albany.
De Vern & Van, Olympic, So. Bend.
De Voy & Miller, 209 E. 14, N. Y.
DeVeau, Hubert, Bijou, Michigan City, Ind.
Dee, John A., Loraine, O.
Demarlo, Harry, Ringling Bros., C. R.
Deming, Joe, Keith's, Boston.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dixon & Fields, Saratoga, Chicago.
Dixon Bros., Bennett's, Ottawa.
Doherty, Lillian, 33a Charlottenstr., Berlin, Ger.
Donald & Carson, Poli's, Waterbury.
Dollar Troupe, Forepaugh-Sells Bros., C. R.
Doner, Joe & Nellie, High Jinks, B. R.
Doherty, Jim, High Jinks, B. R.
D'Ort & Leonard, Casino, Buenos Aires.
Doss, Freddie, Great Naclio, C. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48th, N. Y.
Dowling, John, Toreadors, B. R.
Downey, Leslie T., Electric, Racine, Wis.
Doyle, Phil, Lady Birds, B. R.
DuBois, The Great, Vaudette, Connersville, Ind.
Dudley, O. E., Crystal, Elwood, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunn & Francis, Nov. 11, Empire, Paterson.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., Keith's, Providence.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, Jeanette, Hotel Albany, N. Y.
Duprez, Fred, Bell, Oakland.

E

Eckel & DuPree, 1017 Myrtle Ave., Brooklyn.
Eckhoff & Gordon, Empire, Paterson.
Edmonda & Haley, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwin, George, Orpheum, Chicago.
Ehrendall Bros., Nov. 11, Majestic, La Salle, Ill.
Eldridge, Varieties, Terre Haute.
Eldredge, Press, 11 Oxford Terrace, Hyde Park, W., London.
Eizer, Carrie, Tiger Lillies, B. R.
Elen, Gus, Edith Villa, Thurleigh Ave., Balham, London.
Eller, Goldie, Fay Foster, B. R.
Ellis-Nowlin Troupe, Orpheum, Boston.
Elmore Sisters, Poli's, Hartford.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lilies, B. R.
Emery, Mande, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central ave., Brooklyn.
Emmett, Gracie, Shee dy's, Lowell.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Nov. 1-30, Frankfort, Ger.
Erb & Stanley, Majestic, Topeka.
Ernests, Three, Acme, Sacramento.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Esmeralda Sisters, 1-17, Circus Carre, Amsterdam, Holland.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, Bijou, Winnipeg.
Evans, Billy, Colonial Belles, B. R.
Evers, Geo. W., Wonderland, Wheeling, W. Va.
Everett, Joe, Hargreaves, C. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie & Co., Jamaica, L. I.

F

Fairchilds, Mr. and Mrs. Frank, Majestic, Lafayette, Ind.
Falke & Coe, Jolly Grass Widows, B. R.
Fantas, Two, Orpheum, Middletown, O.
Farb, Dave, Liberty, Pittsburg.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Farrell Taylor Trio, Orpheum, Omaha.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week		Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

Faye, Elsie, G. O. H., Pittsburg.
Fentelle & Carr, Cook's, Rochester.
Ferry, Majestic, Madison, Wis.
Ferguson, Dave, Miss A. Y., Jr., B. R.
Ferguson & Dupree, Columbia, Kenosha, Wis.
Ferguson, Barney & Dick, Bijou, Appleton, Wis.
Fernade May Duo, Varieties, Terre Haute.
Field Boys, Bennett's, London.
Fields & Hanson, Lyric, Terre Haute.
Fields & Wooley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Garrick, St. Louis.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fiske & McDonough, Majestic, Ft. Worth.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Leanard, Chas., Columbia, St. Louis.
Flower, Dick J., Orpheum, Minneapolis.
Fogerty, Frank, G. O. H., Syracuse.
Forbes, Mr. & Mrs., K.-P. 23d St., N. Y.
Fords, Four, Keith's, Boston.
Foreman, Edgar & Co., Nov. 11, Family, Butte.
Foster, E., & Dog, Poli's, Bridgeport.
Forrest, Edythe, Innocent Maids, B. R.
Forrester, S. & C., Portland, Ore.
Foster & Foster, Chase's, Washington.
Foster, Geo., Central Y. M. C. A., Chicago.
Fox, Mort, Parisian Widows, B. R.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Frank, George, Lady Birds, B. R.
Franklin & Greene, Keith's, Providence.
Francis, Harry, Jolly Girls, B. R.
Freligh, Lizzie, Trans-Atlantics, B. R.
Frevoli, Frederick, O. H., Lebanon, Pa.
Frey & Allen, Ideals, B. R.
Fredo & Dare, Bijou, La Salle.
Frederick Bros. & Burns, Keith's, Philadelphia.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Freeman Bros., Bell, Oakland.
French, Henri, Orpheum, Denver.
Frey Trio, Wm. Tell House, Boston.
Frosto & Warda, Crystal, Frankfort, Ind.
Futurity Winner, Chase's, Washington.

G

Galando, 82 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Galetti's Monkeys, Shea's, Toronto.
Gallagher & Barrett, Shea's, Buffalo.
Garden & Somers, Toreadors, B. R.
Gardiner Children, Keith's, Camden, N. J.
Gardner, Andy, Bohemians, B. R.
Gardiner & Vincent, Nov. 11, Empire, New Castle, Eng.
Gardiner, Jack, Poli's, Hartford.
Gartell Bros., 416 So. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3 ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, Majestic, Streator, Ill.
Gehrue, Mayme, & Co., Temple, Detroit.
Geiger & Walters, Temple, Detroit.
Genaro's Band, Olympic, Chicago.
Genaro-Theol Trio, Nov. 1-31, Battenberg, Leipsig, Ger.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillespie, Ed., Orpheum, Minneapolis.
Gilbert & Katen, Bennett's, Hamilton.
Gilbert, Jane, Hammerstein's, N. Y.
Gilmore, Stella, Jolly Girls, B. R.
Gladstone, Ida, 235 W. 50, N. Y.
Gliedner, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, 208 E. 34, N. Y.
Goets, Nat, 1818 Tree, Donora, Pa.
Golden & Hughes, Crystal, Milwaukee.
Goldin, Horace, Nov. 1-15, Colisenm, Essen Bnhr, Ger.
Goldsmithe & Hoppe, Orpheum, Reading.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, Keith's, Philadelphia.
Gordon, Max, Reeves Beauty Show, B. R.
Gorman & West, Vaudeville, Elmira, N. Y.
Goss, John, Dreamland, Star, So. Pittsburg.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Merry Maidens, B. R.
Gracy & Burnett, United, Denver.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Family, Fargo, N. D.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Hammond & Forrester, Bijou, Duluth.
Hanson & Drew, Revere Hotel, Chicago.
Hanson & Nelson, 592 10th, Brooklyn.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hayes & Carew, Bohemians, B. R.
Hardig, Billy, 4-Paw-Sells, C. R.
Hart, Sadie, 1163 Jackson, N. Y.
Harland & Rollison, Orpheum, Leavenswerth.
Harcourt, Frank, Nov. 4-16, Los Angeles, Los Angeles.
Harlowe, Beatrice, High Jinks, B. R.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minnie, Rollickers, B. R.
Harvey, W. S., & Co., 945 W. Lexington, Balto.
Harvey & Adams, O. H., Wadesboro, N. C.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Haskell, Loney, 47 Lexington Ave., N. Y.
Hawtrey, Wm. F. & Co., Nov. 11, Poli's, New Haven.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, E. C., Majestic, Chicago.
Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Nov. 11, Empire, Stratford, London, Eng.
Heath, Thos. G., Orpheum, Oakland.
Heelon, Charles & Marie, 452 N. High, Chillicothe, O.
Hejm Children, Unique, Eau Claire.
Helman, Benj., Toreadors, B. R.
Henry, Capt., Majestic, Little Rock.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 39th, N. Y.
Herbert the Frogman, Sells-Floto, C. R.
Hertzman, Julia, Imperials, B. R.
Hess Sisters, 258 W. 55, N. Y.
Hewlettes, The, Frits, Portland, Ore., indef.
Hibbert & Warren, Poli's, Scranton.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2639 Iowa ave., St. Louis.
Hilda, Mme., Sells-Floto, C. R.
Hilliard, Robert, Shea's, Buffalo.
Hiltons, Marvelous, Fay Foster, B. R.
Hillyers, Three, Bijou Dream, Pittsburg.
Hines & Remington, Harrison, N. Y.
Hinman, Capt. Sidney, Family, Gloversville, N. Y.
Hobelman, Martha, Harry Bryant's, B. R.
Holman Bros., Franklin Sq., Worcester.
Holman, Harry, Family, Lebanon, Pa.
Holt, Alf., Moss Stoll Tour, England, indef.
Hopper, Chas., Ringling Bros., C. R.
Horton & La Triska, Grand, Fargo, N. D.
Howard & Cameron, 479 N. Clinton Ave., Rochester
Howan & Kearney, Cosy Corner Girls, B. R.
Howard & Howard, Keeney's, Brooklyn.
Howard & St. Clair, Charing Cross Rd., London, Eng.
Howard, May, 3603 Prairie ave., Chicago.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard's Ponies & Dogs, Alhambra, N. Y.
Hoyle, William, 16 5. Attleboro, Mass.
Hoyt, Frances & Co., Main st., Peoria, Ill.
Huehn, Musical, People's, Cedar Rapids.
Hughes, Florence, Harry Bryant's, B. R.
Huegel Bros., Orpheum, Sioux City, Ia.
Huested, Sadie, Yankee Doodle Girls, B. R.
Hughes Musical Trio, Mason, Louisville.
Hurleys, The, Orpheum, Allentown.
Huston, Arthur, Nov. 25, Majestic, Montgomery, Ala.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., indef.

I

Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Immensaphone, Orpheum, New Orleans.
Inman, The Great, 312 W. 24, N. Y.
International Comiques, Wise Guy Co., B. R.
Irwin, Flo, Shea's, Toronto, Can.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 356 Mass. ave., Boston.

J

Jack Lew & Bro., Majestic, Crawfordsville, Ind.
Jackson, Harry & Kate, Bennett's, Montreal.
Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, Sam Devere, B. R.
James Byron, Bijou, Flint, Mich., indef.
Jennings & Jewell, Knickerbockers, B. R.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3 ave., N. Y.
Johnson, Geo., Scribner's Big Show, B. R.
Johnsons, Musical, Nov. 4, Empire, Leeds, Eng.; Nov. 18, Palace, Leicester, Eng.
Johnston & Buckley, Empire, B. R.
Jolly & Wild, Majestic, Evansville.
Jones & Walton, Pavillion, Paris, Ill.
Jones & Sutton, Danbury, Conn.
Jones & Ramondo, Bijou, Michigan City, Ind.
Jorden, Tom, Lady Birds, B. R.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kalmo, Chas. & Ada, Maywood, N. J.
Kaufman Bros., Broadway Gaiety Girls, B. R.
Kaufman, Reba & Ines, Lyric, Mobile, Ala.
Keegan & Mack, 92 3 Ave., N. Y.
Keeley Bros., Nov. 11, Keith's, Boston.
Keene, Juggling, 1360 Boston Rd, N. Y.
Ketler, Joseph R. & Co., Majestic, San Antonio.
Kelly, Sam & Ida, Lyric, So. McAllister, Tex.
Kelly, John T., Elmhurst, L. I.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Shea's, Toronto.
Kemp's Tales of the Wild, Keith's, Colmbns, O.
Kenney Bros., Hippodrome, Pittsburg.
Kennedy Bros. & Mac, Nov. 11, Family, Chester, Pa.
Kennedy & Wilkens, 1553 Bway., N. Y.
Keno & D'Arville, Haymarket, Chicago.
Kenton, Dorothy, Olympic, Chicago.
Kenyon, Healy & Allman, 112 Knoxville, Peoria.
Kherns, Arthur H., Palace Hotel, Chicago.
Klein, Otto Bros. & Nicholson, 16 W. 36, Bayonne, Kingsburys, The, 132 E. 17th, N. Y.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kirschhorns, 207 So. 13, Omaha.
Klare, Kathrin, Grand, Portland, Wash.
Knight & Seaton, 702 Morgan, Springfield, O.
Knight Bros. & Sawtelle, Majestic, Johnstown, Pa.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kooper, Harry J., High Jinks, B. R.
Kokin, Mignonette, Shea's, Toronto.
Kohler & Marion, O. H., Urichsville, O.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Koppe, Orpheum, Portsmouth, O., indef.
Kraton's, The, Cook's, Rochester.
Kretore, 119 Wash., Altoona, Pa.
Kurtis-Busse, Orpheum, Atlanta.

L

La Clair & West, Welland, Grafton, W. Va.
Ladell & Crouch, Orpheum, Los Angeles.
La Delles, Four, Phillips, Richmond, Ind.
La Fleur, 4-Paw-Sells, C. R.
La Rox, Ringling Bros., C. R.
Lakola, Harry, Grand, Covington, Ky.
Lambert & Williams, Irwin's Big Shows, B. R.
Lamb & King, Crystal, Logansport, Ind.
La Maze Bros., Bennett's, Montreal.
LaMont's Cockatoos, 215 Ohio, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Tell Bros., O. H., Canton, O.
La Toy Bros., Palace Hotel, Chicago.
La Van & La Valette, Majestic, Pittsburg, indef.
La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, Nov. 4, Majestic, Johnstown, Pa.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Ville & Sinclair, Hathaway's, Lowell.
La Vine Cimaron Trio, Poli's, Worcester.
Lavine & Hurd, New Century Maids, B. R.
La Toska, Travel; Orpheum, St. Paul.
Lawrence, Pete, Al Reeves' Big Show, B. R.
Le Dent, Keith's, Providence.
Leipzig, Nat., Nov. 4, Empire, Cardiff, Wales; Nov. 11, Palace, Blackpool, Eng.
Le Pelletiers, Pastor's, N. Y.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
Leclair & Bowen, Trent, Trenton.
Le Fevre & St. John, Lyric, Cleveland.
Leigh, Andrew, Lady Birds, B. R.
Leightons, Three, 1553 B'way, N. Y.
Le Maire & Le Maire, Pastor's, N. Y.
Lemonier & Sterns, 253 W. 30, N. Y.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, Gus, Acme, Sacramento, indef.
Leonard & Phillips, Wonderland, Pipistor, Minn.
Leonard & Thornton, 57 W. 139, N. Y.
Leontina, Marie, 17 E. 97, N. Y.
Lenore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Orpheum, Minneapolis.
Leslie, Eddie, K.-P. 23d St., N. Y.
Lester, Will, Bayliss, New Bedford.
Levino, Dolph & Susie, Sodini's, Clinton, Ia.
Levy, Bert, Cook's, Rochester.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Harr, Pastor's, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calljul, Fay Foster, B. R.
Lind, Keith's, Cleveland.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Lipman & Lewis, Bijou, Flint, Mich.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, Williard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Loraine, Oscar, Lyric, Dayton, O.
Loretta Twins Troupe, Grand, Madison, Wis.
Louise & Dottie, Bowery Burlesquers, B. R.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, Moses & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Proctor's, Newark.
Luce & Luce, 1553 B'way, N. Y.
Luckies, Two, Keeney's, New Britain.
Lucy, Lucier & Co., Orpheum, Oakland.
Lukens, 4, Reading, Pa.
Luts Bros., 13 Grant St., Corona, N. Y.
Lyons, J., Champagne Girls, B. R.

M

Macks, Two, 245 N. 59, Phila.
Mack & Dugal, Family, Butte.
Mack, James, Wesley, Rose Sydell, B. R.
MacDowell & Trescott, Majestic, Dallas.
Madden, Mary, Crystal, Logansport, Ind.
Maguire, H. S., 1917 Jefferson, Philadelphia.
Majestic Musical Four, Sheedy's, Fall River.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Tronpe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Mantell's Marionettes, Empire, Colorado Springs, Colo.
Manvell Family, Cole Bros., C. R.
Macarte Sisters, G. O. H., Rochester.
Marion & Pearl, Howard, Boston.
Marco Twins, World Beaters, B. R.
Mario, Berger & Mario, 62 E. 8, N. Y.
Mardo Trio, Washington Society Girls, B. R.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marlon & Lillian, Tiger Lillies, B. R.
Markeley, Frank, Grand, Madison, Wis.
Marlowe, Plunckett & Co., Family, Pottsville, Pa.
Mason & Keeler, Orpheum, Omaha.
Martin, Dave & Percie, Temple, Ft. Wayne.
Martynne, C. B., Orpheum, Leavenswerth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Cronch, 907 So. 12, Springfield, Ill.
Marshall & King, Rentz-Santley, B. R.
Martini & Maximillian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Mason & Filburn, Coeur d'Alene, Spokane, indef.
Mason & Doran, Sheedy's, Fall River, Mass., indef.
Mason & Shannon, Chase's, Washington.
Mathews & Ashley, Keith's, Providence.
Mathews, Jess, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 106 W. 90, N. Y.
May, Arthur O., Bijou, Benton Harbor, Mich.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McBreen, Billy & Bro., Howard, Chicago.
McClive, Marvelous, Lyric, Terre Haute.
McCale, Larry, Imperials, B. R.
McCree, Junie, LaSalle, Chicago, indef.
McDonald, A., Norris & Rowe, C. R.
McFarland, Frank, 311 W, 142, N. Y.
McPhee & Hill, Orpheum, Allentown, Pa.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Orpheum, Johnstown, Pa.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Union Sq., N. Y.
McCabe, Jack, Century Girls, B. R.
McCormick, Hugh, Lyric, Joplin, Mo., indef.
McCune & Grant, 3 Bauton, Pittsburg, Pa.
McGrath & Paige, 58 Wash., Middletown, Conn.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Merritt, Raymond, Nov. 11, Empire, Los Angeles.
McGregor, Lulu, Grand, Altoona, Pa., indef.
Miaco & Dubladea Sheep, Gayety, Peoria, Ill.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Milmar Trio, Teddy, Chicago.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, Lady Birds, B. R.
Miller, Elizabeth, Revere House, Chicago.
Millership Sisters, Watson's, B. R.
Millette, Ed., Ringling Bros., C. R.
Miller, Grace, Phillips', Richmond, Ind., **indef.**
Mills & Lewis, 114 E. 11, N. Y.
Milman Trio, Nov. 1-30, Appolo, Vienna, Austria.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 B'way, N. Y.
Montambo & Hurl Falls, Empire, B. R.
Moon, Ed., Bijou, Quincy, Ill.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery & Moore, Mohawk, Schenectady.
Moutray, 814 Western ave., Allegheny, Pa.
Mooney & Holbein, Nov. 4, Hartlepool, Eng.; Nov. 11, Hippodrome, Leeds, Eng.
Moorehead, Harry (Dreamland), Norfolk, Va., indef.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Morette Sisters, Dreamland, Braddock, Pa.
Moore, Billy, Marion, Marion, O.
Morre, Chas., Lady Birds, B. R.
Morrelle, Marie, 1724½ Main, Parsons, Kan.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morton, Bessie, Majestic, San Antonio.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Morton, Fred W., Novelty, Brooklyn.
Mullen & Corelli, Orpheum, St. Paul.
Muller, Chum & Muller, Majestic, Ft. Worth.
Mullini Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy, Whitman Co., Washington, Spokane.
Murphy, Geo. P., Tiger Lillies, B. R.
Murray, Clayton & Drew, 1553 Broadway, N. Y.; W. R.
Murray Sisters, Empire, Hoboken.
Murray, Elizabeth M., Keith's, Cleveland.
Murray, Wm. W., Alhambra, N. Y.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Arcade, Tarentum, Pa.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Kenora, Alberta, Can.
Narelle, Marie, Christchurch, New Zealand, indef.
Natus, Julie, Tiger Lillies, B. R.
Neills, Neill & Chapman, Nov. 11, Dominion, Winnipeg.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson, Ned., Majestic, Pittsburg.
Nelson, Tony, Nov. 1-30, Apollo, Dusseldorf, Ger.
Nelson & Egbert, Bijou, Adrian, Mich.
Novaros, Four, Forepaugh-Sells Bros., C. R.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Nov. 1-16, Kystal Palace, Leipsig, Ger.
Newman, Jules, Lady Birds, B. R.
Newman, Harry, Gaiety, Springfield, Ill.
Niemeyer & Odell, Grand, Wabash, Ind.
Nicolai, Ida, Bohemians, B. R.
Night with the Poets, Orpheum, Oakland.
Nixon & Eaton, 552 W. 32, N. Y.
Noblette & Marshall, Lyric, Danville, Ill.
Nolan, Fred, Boston Belles, B. R.
North, Bobby, 45 W. 116, N. Y.
Nosses, The, 179 W. 47, N. Y.
Nowlin, Dave, Nov. 11, Orphenm, Chicago.
Nugent, J. C., Temple, Ft. Wayne.
Nugent, J. C., Bijou, Dubnque, Ia.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Seattle.
Odell & Kinley, Empire, Pittsfield, Mass.
Ogden, Helen, 279 Clybourne, Chicago.
O'Hanna, San, Orpheum, Minneapolis.
Olivers, Three, Cole Bros., C. R.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
O'Neill, J. H., & Co., Star, Carnegie, Pa.
O'Neill, Tommie, White's Gaiety Girls, B. R.
Orbasany, Irma, G. O. H., Indianapolis.
Orloff, Olga, Toreadors, B. R.
O'Rourke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.
Our Quartet, Crystal, Kokomo, Ind.
Ozavs, The, Majestic, Ft. Worth.

P

Palmer & Dockman, Majestic, Chicago.
Palmer & Saxton, Acme, Sacramento.
Palfrey & Hoeffler, Riverside, R. I.
Papiuta, Nov. 1-15, Circus Carre, Amsterdam, Ger.
Paradise Alley, Poli's, Springfield, Mass.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Pattee, Mable, Star, Carnegie, Pa.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, Nov. 11, K.-P. 23d St., N. Y.
Pendletons, The, 135 Pittsburg, New Castle, Pa.
Pelots, The, Poli's, Bridgeport.
Pero & Wilson, Irene Meyers Co., Nov. 10, Bellaire, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pepper Twins, Lindsay, Ont., Can.
Perry, Frank L., Bijou, Flint, Mich.
Perry & White, Miss N. Y., Jr., B. R.
Perre, Clayton, Ideals, B. R.
Petching Bros., Keith's, Columbus.
Peters, Phil & Nettie, Orpheum, New Orleans.
Piercy & Fulda, Imperial, Tremont, O.
Phantastic Phantoms, Nov. 11, Hammerstein's, N. Y.
Philbrook & Reynolds, Johnstown, Pa.
Piccolo Midgets, Orpheum, Kansas City, Mo.
Pike, Lester, Fairhaven, N. J.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Hartwell, Champagne Girls, B. R.
Potter & Harris, Grand, Joliet, Ill.
Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., 179 Field, Detroit.
Powers, Mr. & Mrs. John T., 224 W. 14, Kansas City, Mo.
Prampin Trio, 347 W. 40, N. Y.
Primrow, Louis, Century Girls, B. R.
Probst Trio, Pittsville, Pa.
Pryors, The, Novelty, Stockton, Cal.

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Because we are going to hand you more Hits this year than any Music Pub. House has ever done before. This is Our Year. "Bye, Bye, Dearie" and "Mariutch At Coney Isle," are terrific Hits already. Watch the rest of the songs mentioned below.

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OUR BIG MARCH BALLAD HIT

BYE·BYE·DEARIE

BYE BYE DEARIE
BEAUTIFUL SLIDES.

SACRAMENTO
OUR BIG HIT FOR DUMB ACTS.

ANOTHER KNOCKOUT
By VINCENT BRYAN and HARRY VON TILZER, writers of "Down Where the Wurzburger Flows."

HELLO, MISTER STEIN

The greatest drinking song ever written. Get it quick. The song you've been looking for.
WATCH THIS SONG.

ANOTHER KNOCKOUT.

LULU, AND HER LA LA LA

HARRY VON TILZER'S big hit at Hammerstein's. Anyone can sing this song.
WATCH THIS SONG.

ANOTHER KNOCKOUT.

TOP OF THE MORNING, BRIDGET McCUE

The greatest Irish song ever written.
WATCH THIS SONG.

ANOTHER KNOCKOUT.

YOU ARE MY LIFE, MY ALL

Without a doubt the most beautiful high class ballad on the market.
WATCH THIS SONG.

ANOTHER KNOCKOUT.

JUST HELP YOURSELF

The best coon song on the market.
WATCH THIS SONG.

ANOTHER KNOCKOUT.

SPOONY SAM

A great coon song.

ANOTHER KNOCKOUT.
TAKE ME BACK TO

NEW YORK TOWN

Growing bigger than ever.

SACRAMENTO
OUR BIG HIT FOR DUMB ACTS.

MARIUTCH

AT CONEY ISLE

OUR BIG ITALIAN SONG HIT

SACRAMENTO
OUR BIG HIT FOR DUMB ACTS.

ANOTHER KNOCKOUT.

SACRAMENTO

The only cowboy song hit on the market. Also published as an instrumental. Great for Dumb Acts.
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INTERLOCUTORESS

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Management CHAS. W. SHRODES

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In a NOVELTY ACROBATIC DANCING and TALKING ACT

Written by MARION and PEARL WEEK NOV. 4, HAYMARKET, CHICAGO SEASON '07-'08, ORPHEUM ROAD SHOW

MADDOX AND MELVIN

See
Wesley & Pincus

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BUT YOU KNOW! WHAT'S THE USE!! THEY WILL DO IT!!!

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MAKE APPLICATION FOR SPACE IN ANNIVERSARY NUMBER NOW AND SECURE PREFERRED POSITION.

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(JAMES B. ROBINSON, WM. PARQUETTE and ELLA BLOUNT.)

NOV. 4—PHILADELPHIA, PA.
" 11—GOTHAM, BROOKLYN, N. Y.
" 18—125TH ST., NEW YORK.
" 25—NOVELTY, BROOKLYN, N. Y.
DEC. 2—SYRACUSE, N. Y.
" 9—DAYTON, O.
" 16—TOLEDO, O.
DEC. 23—COLUMBUS, O.
" 30—CLEVELAND, O.
JAN. 6—ALLENTOWN, PA.
" 13—READING, PA.

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DIRECTION AL MAYER.

YOU HAVE SEEN WESTERN ACTS. NOW YOU WILL SEE THE REAL ONE.

ED. LOLA D.

Tannehill AND Radcliffe

In "A TENDERFOOT ON THE TRAIL"

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2 SPECIAL DROPS AND SETS.

IN NEW YORK SOON. Direction ALF T. WILTON

"A hit of the first water."—Vide "Variety," Sept. 27. Glorious Triumph.—Klaw & Erlanger (Bills). Extraordinary, instantaneous success.—Klaw & Erlanger (Bills).

Gus Elen

The Famous English Coster Comedian

Opening Moss' Empires, Nov. 4th.

American Representative, 1907, CLIFFORD C. FISCHER.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS. 31 W. 31st St., N. Y.

(Meyer Cohen, Mgr.)

Vol. 8. New York, Nov. 2, 1907. No. 9.

"My Virginia"

Chas. K. Harris's new march ballad, has caught on in great style from coast to coast, with and without illustrations. The chorus has a catchy, swingy march tempo and is suitable for any singer in any style of an act. Particular attention is called to the slides of this song.

Blanche Ring and **"ON THE MERRY GO ROUND"** is now the talk of New York, and are the big hits in the **"GAY WHITE WAY"** at Shubert's Casino. This song is written by Bob Adams, the writer of popular melodies, now located in Chicago. Miss Ring has to respond to repeated encores at every performance and she says it is one of the biggest hits she has ever sung.

Psycho, Mile., Mansfield, O., indef.
Pullman Porter Maids, Shea's, Toronto.

Q

Quaker City Quartet, Hopkins', Louisville.
Quinn & Mitchell, K.-P. 23rd St., N. Y.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Bennett's, Hamilton, Can.
Rain Dears, Colonial, N. Y.
Rainbows, Star, Mongahela City, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Ramsey Sisters, Temple, Alton, Ill.
——VARIETY ROUTES——5 ....
Rastus & Banks, Nov. 4, Holborn, Eng.; Nov. 11, Hippodrome, St. Helens, Eng.
Raufs, The, Bijou, Piqua, O.
Rawson & June, Phoenicia, N. Y.
Ray, Fred, & Co., Orpheum, St. Paul.
Raymond, Edith & Frank, Circo Bell, Mexico.
Raymond, Fredericka, 16 E. 88th, N. Y.
Raymond & Harper, Palais, Meridian, Miss.
Raynor, Val, Trans-Atlantics, B. R.
Reded & Hadley, World Beaters, B. R.
Redford & Winchester, Keith's, Philadelphia.
Regal Trio, Family, Lebanon, Pa.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles.
Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reed & St. John, Majestic, Chicago.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Travel; Orpheum, San Francisco.
Rennee Family, Bijou, Benton Harbor, Mich.
Reuzetta & Lyman, Trocadero, B. R.
Revell, Nellie, Orpheum, Springfield, Ill.
Rever & Yuir, Champagne Girls, B. R.
Reynard, Ed. F., Poli's, Springfield, Mo.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rice & Cohen, Keith's, Columbus.
Rice & Elmer, Hathaway's, Lowell.
Rice & Walters, Boston Belles, B. R.
Rich, Jack & Bertha, Majestic, St. Paul.
Richards, Chris., Orpheum, St. Paul.
Richards, Great, Auditorium, Lynn.
Rich Duo, 215 E. 18, N. Y.
Riley, Frank, Cozy Corner Girls, B. R.
Rinaldos, The, 184½ So. High, Columbus, O.
Ring & Williams, Crystal, Anderson, Ind.
Robert-de-Mont Trio, Nov. 11, Bijou, Quincy, Ill.
Ronaldos, The, Union Sq., N. Y.
Robisch & Childress, 341 No. Clark, Chicago.
Robinson & Grant, 206 8th Ave., N. Y.; care of Foley.
Robinson, Tom, Scribner's Big Show, B. R.
Robyns, Mr. & Mrs., Poli's, Worcester.
Rogers & Deely, Hudson Theatre Bldg., N. Y.
Rogers & Mackintosh, Majestic, Montgomery, Ala.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, Keith's, Providence.
Rooney, Katie, Empire, Paterson.
Roscoe & Sims, Rentz Santley, B. R.
Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Lewis, Hippodrome, Margate, Eng.
Rossleys, The, Dempsey, Peoria, Ill.
Rosso & Simms, Bowery Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Russell, Fred, Bowery Burlesquers, B. R.
Russell, Fred P., 486 W. 136, N. Y.
Russell & Davis, 707 3 Ave., Columbus, Ga.
Russell & Held, Poli's, Waterbury.
Ryan & Richfield, Sayville, L. I.

S

Salisbury, Cora, Bijou, Michigan City, Ind.
Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Sandow & Lampert, Cozy Corner Girls, B. R.
Schaar Trio, 8130 Commercial, So. Chicago.
Schell's, Mme., Circo Bell, Mexico City, to Jan. 4.
Schrock & Rice, 1223 State, Milwaukee.
Schepp, Grover, Rollickers, B. R.
Schmidling, Harry H., 287 W. Monroe, Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Edonard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Semon's, The, Bijou, Beloit, Wis.
Septette, Orpheum, Los Angeles.
Seymour & Hill, Nov. 10, Majestic, Chicago.
Seymour, O. G., & Co., Crystal, Rock Island, Ill.
Seyons, The, Parisian Belles, B. R.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sheck Bros., Keith's, Portland, Me.
Sherman, De Forest Co., Garden, Buffalo.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Shirhart, Anson, Crystal, Detroit, indef.
Shone, Madelyn, Grand, Jonesboro, Ark.
Short & Edwards, 57 Middagh, Brooklyn.
Sieger, Lillian, Harry Bryant's, B. R.
Side Show, G. O. H., Syracuse.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sidonias, The, Parisian Belles, B. R.
Sidonne & Kellie, 424 E. Chicago Ave., Chicago.
Silver Stars, Walker's, Gloucester.
Simpsons, The Musical, 204 E. 52, N. Y.
Sinclair's Dogs & Cats, 101 W. 40, N. Y.
Slater & Finch, Ft. Dodge, Ia.
Sloan, Grace, Orpheum, Minneapolis.
Smith & Arado, 325 Converse ave., E. St. Louis.
Smith & Convey, Trans-Atlantics, B. R.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Shea's, Buffalo.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, indef.

SPISSELL BROS. & MACK
IN "CAFE DE PARIS."
Week Nov. 4, Olympic, Chicago.

Spooler, Lew H., Empire, B. R.
Spiller Musical Bumpers, Doric, Yonkers, N. Y.
Stadium Trio, Bijou, Anderson, Ind.
Stafford & Stone, Dixieland, Jacksonville, Fla.
Stanley, Mr. and Mrs. W. H., Majestic, Pittsburg.
Stanley, Minna, City Sports, B. R.
Stanley, Mr. & Mrs. Lew, Star, Altoona.
Stanton & Sandberg, 711 Orchard, Chicago.
Star Bout, K.-P. 58th St., N. Y.
Stelnert & Thomas, 120 W. 135, N. Y.
Steger, Julius & Co., Cook's, Rochester.
Stevens & Boehm, 325 E. 14, N. Y.
Stevens & Kedley, Washington Society Girls, B. R.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydell, B. R.
Stith & Stith, Cooper, Mt. Vernon, O.
St. Elmo Leo, Nov. 11, Keith's, Boston.
St. Julian, M., Orpheum, Chicago.
St. Onge Bros., 22 Portland, Worcester, Mass.
Strickland, E. C., Temple, Boulder, Col.
Stuart & Keeley, O. H., Morris, Ill.
Sturgis, Ida, Imperials, B. R.
Stutzman & Crawford, 619 Washington, Williamsport, Pa.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H., Maynard, Mass.
Summers & Winters, Windsor Novelty, St. Paul.
Sunny South, Orpheum, Denver.
Subers, Emile, Orpheum, Omaha.
Sutcliffe Troupe, Nov. 11, Palace, Camberwell, Eng.
Sullivan & Pasquelana, Grand, Indianapolis.
Sutton & Sutton, High School Girls, B. R.
Sweet, Eugene, Orpheum, Bucyrus, O.
Sweeney, John S., 452 Turner, Allentown, Pa.
Sylow, H., Forepangh-Sells, C. R.
Sylows, The, Parisian Belles, B. R.
Symonds, Jack, Bijou, Battle Creek.
Sytz & Sytz, Crystal, Frankfort, Ind.

T

Talcotts, The, Orpheum, Chillicothe, O.
Tanna, Family, Pottsville, Pa.
Tanean, Felix & Claxton, 331 E. 86d st., N. Y.
Taylor, W. B., Cole Bros., C. R.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, Orpheum, Springfield, O., indef.
Tenors, Four, Pat White's Gaiety Girls, B. R.
Thompson & Carter, City Sports, B. R.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tinney, Frank H., 812 Moore, Phila.
Tivoli Quartet, Majestic, San Antonio.
Tom-Jack Trio, Haymarket, Chicago.
Tomkins, Wm., Columbia, Cincinnati.
Torcat, Poli's, Hartford.
Toys, Musical, Chester, Pa.
Travers, Belle, Cozy Corner Girls, B. R.
Trillers, The, 346 E. 20, N. Y.
Truesdell, Mr. & Mrs. Howard, Poli's, Hartford.
Trocadero Quartet, Dixieland, Jacksonville, Fla., indef.
Tybell Sisters, Sells-Floto, C. R.
Tyce, Lillian, Orpheum, Oakland.

V

Van Gofre & Cotrely, Lyric, Seattle.
Vagges, Majestic, Streator, Ill.
Valadons, Aerial, Orpheum, Newark, O.
Valdare & Varno, Peru, Ind.
Valmore, Mildred, Toreadors, B. R.
Valveno Bros., 107 E. 31, N. Y.
Van, Chas. & Fannie, Orpheum, Reading.
Van Cleve, Delton & Pete, Cozy Corner Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Vasco, Scala, Cirque Carric, Amsterdam, Holland.
Vedmars, The, 749 Amsterdam, N. Y.
Veona, Belle, Vaudeville, Wheeling, W. Va.
Vermetti, Carpatil Trio, Oct 28-Nov. 18, Circus Busch, Berlin.
Vincent & Westlake, Electric, Charleroi, Pa.
Viola & Engle, 123 Montauk Ave., Brooklyn.
Violets, Three, Orpheum, Portsmouth, O.
Voelker, Mr. & Mrs. Frederic, Travel; Majestic, Des Moines.

W

Waddell, Fred & Mae, Majestic, Topeka.
Waggand & Waggand, 205 Hull, Brooklyn.
Walters, Harry, 1353 Bway., N. Y.
Watson, Fred, Orpheum, Minneapolis.
Walton, Irving R., Irwin's Majestic, B. R.
Walton, Fred, Keith's, Columbus, O.
Ward, Alice Lillian, Grand, Portland, Wash.
Ward, Chas. B., Grand, Portland, Wash.
Ward Trio, 656 29, Milwaukee.
Warren & Brockway, Fay Foster, B. R.
Waldorf & Mendes, Family, Shamokin, Pa.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenney, Malden, Malden, Mass.
Watson, Jos. K., Rollickers, B. R.
Webb, Josie, Tiger Lillies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Webb's Seals, Capt., Forepaugh-Sells Bros., C. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West & Van Sicien, Orpheum, Vancouver, B. C.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Whalen & West, Empire Palace, Leeds, Eng.
Wheeler Children, East End Hippodrome, Pittsburg.
Wheelers, The, N. Y. Stars, B. R.
Wheeler & Rosey, Empire, Springfield, Ill.
Whelan & Searles, 895 W. 42, N. Y.
White, Ed. & Rolla, Bijou, La Crosse, Wis.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whitehead, Joe, 408 W. 33d, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Whitman, Frank, Bennett's, Hamilton.
Wiggans, Joe, Imperials, B. R.
Wilder, Marshall P., Orpheum, Boston.
Wills & Hasson, Keith's, Columbus, O.
Williams, Frank & Della, Keith's, Columbus, O.
Williams & Mayer, 309 W. 55, N. Y.
Williams, C. W., Colonial, Norfolk, Va.
Williams, Richard, Cole Bros., C. R.
Williams, Sam, H. & S., Dayton, O.
Williams & Melburn, 165 Gregory, Rochester.
Williams & West, High Jinks, B. R.
Willard & Bond, Shubert, Kansas City.
Wilson Bros., Poli's, Waterbury.
Wilson, Tony, Heloise & Armoros Sisters, 1 Primarose rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, Trocaderos, B. R.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Wilton, Belle, Vanity Fair, B. R.
Windom, Parle, Cole Bros., C. R.
Wolff Bros., Circo Bell, Mexico.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Wood, Francis, Family, Rock Island, Ill.
Woods & Woods, Lyric, Kensington, Ill.
Woodford's Animals, Rose Sydell, B. R.
Wordette, Estelle & Co., Majestic, Johnstown, Pa.
World & Kingston, Majestic, Chicago.
Work & Ower, Poli's, Springfield.

Y

Yackley & Bunnel, Rands O. H., Troy.
Yalto Duo, Empire, San Francisco, indef.
Yerxas, The, Forepaugh-Sells, C. R.
Yomamato Bros., Emerald, Adams Co., O.
Young & De Vole, Columbia, Cincinnati.
Young, Harry C., Lady Birds, B. R.
Young, Ollie, & Bros., Auditorium, Chicago.

Z

Zamloch & Co., Bell, Vallejo, Cal.
Zanoras, Cycling, People's, Cedar Rapids.
Zaras, 4, 104 W. 40, N. Y.
Zazell-Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., Bijou, La Crosse, Wis.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348½ 1, Portland, Ore.
Zeno, Jordan & Zeno, Bennett's, Montreal.
Zolas, The, Monarch Hotel, Chicago.
Zouboulakis, Castle, Bloomington, Ill.
Zimmerman, Al., Empire, B. R.
Zobedie, Fred, Forepaugh-Sells, C. R.

CIRCUS ROUTES

Ringling Bros.—New Orleans, 2-3; McComb, Miss., 4; Jackson, 5; Kosciusko, 6; Aberdeen, 7; Tupelo, 8; Birmingham, Ala., 9.

Forepaugh & Sells Bros.—McKinney, 2; Dallas, 4; Jacksonville, 5; Beaumont, 6 (all in Texas); Lake Charles, 7; Crowley, 8; New Iberia, 9; Lafayette, 10; Opelousas, 11; Alexandria, 12; Winnfield, 13; Minden, 14 (all in Louisiana); Camden, Ark., 15; Pine Bluff, Ark., 16.

Cobb's Corner

SATURDAY, NOV. 2, 1907.

No. 88. A Weekly Word with WILL the Wordwright.

BALLAD.
ORIGINAL!!! NEW IDEA!!! NOVELTY!!!
'NEATH THE OLD —— TREE, SWEET ——

Busy with Joe Weber's new musical show. Book by Edgar Smith. Lyrics by Will D. Cobb. Music by Gus Edwards.

(Side Remark)—Summering at Cobb's Corner, 12th floor, Hotel Rand. "Close that window d'you want me t' freeze?"

WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

BROADWAY GAIETY GIRLS.

(Continued from page 14.)

fort might give his clothes some attention. Even in burlesque, an artist should not be required to wear tights in his studio, with sixteen girls playing at the same game.

The chorus is well costumed, but has a penchant for big wavy bangs running all around their scalps, padded out by "rats." They are a lively lot, always willing. One blonde girl, a model in the "posing" number, is quite pretty. This number arrived in the first act, and there is one of the girls who, on form, could not be accepted as the type of living picture employed by Parisian painters.

Beatrice Haynes opens the olio with songs and dances. Miss Haynes' dance carries her through. She is a messenger boy before, with a regulation cap balanced upon a similar mass of blonde hair which is popular with the chorus. It causes her to appear "freakish" in the uniform.

Clarence Marks' olio portion is two songs, suitable for a bass voice, but Mr. Marks might secure something more readily appreciated by burlesque audiences. More tuneful numbers may be sung by deeply inlaid voices, but as he gives indications of being an excellent "coon shouter" if he but tried, something on that order would help, "That's Gratitude," for instance; it is built for sonorous tones.

The Bennington Brothers in a strong act on the rings are following the work of Laveen and Cross; also the Bellclair Brothers. They were a big hit with the house. So big that it is certain they will remain with the show. Therefore the Bennington Brothers should see to it that they are cleanly shaven each day where the neat costumes do not cover. *Sime.*

CALL

All people engaged for **W. S. CAMPBELL'S & AL. REEVES'**

"MARDI GRAS BEAUTIES" CO.

kindly **report for rehearsals**

MONDAY, NOVEMBER 4th,

at 10 A.M., at Brunswick Hall, Fulton & Tillary Sts., Brooklyn, N.Y. Acknowledge to

JACK SYDELL, Mgr., 77 Tillary St., Brooklyn, N. Y.

Can use ten more good chorus girls.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

Engagement extended after big success on the KLAW & ERLANGER CIRCUIT.

CLAIRE ROMAINE

CLIFFORD C. FISCHER, American Representative

Theo Carew

Booking for Next Season

NOVEL SCENIC PRODUCTION ORIGINAL MUSICAL SKETCH WRITTEN and will be PRODUCED by COMPANY OF SIX

WILFRED CLARKE, Lambs' Club, New York

THOSE MARVELOUS GYMNASTS

THE ARDELLS

OPEN TIME JAN. 1, '08.

En Route 4-Paw-Sells Re-engaged '08

Hickman Bros. AND CO.

Presenting a new comedy act

"THE DETECTIVE DETECTED"

Better act than "Who Stopped the Ferryboat?" Permanent Address, Pearl River, N. Y.

BILLY "SWEDE" HALL AND COLBORN JENNIE

"The SWEDE and the HAPPY GAL"

Booked Solid until Jan., 1908, by WM. MORRIS. Per. Add., 69 Menominee St., Chicago, Ill.
Exclusive Agent, ALF T. WILTON.

GOING SOME—WHO?

Goforth AND Doyle

("All Right")

BOB AND TIP

The Funny Man with the Ladder and the 1,000 Dollar Challenge Dog.

Direction, F. A. BRANT. Exclusive Agent, AL SUTHERLAND.

SAM LAURA

Davis AND Walker

Presenting "A LESSON IN DANCING"

A colored act as good as the best and different from the rest.
Playing the WESTERN STATES VAUDEVILLE CIRCUIT.

Herbert Brenon and Helen Downing

IN

"One Christmas Eve"

By W. M. Cressy Booked Solid till July 11th, '08 Direction: Pal Davis

Margie Hilton

"THE IDEAL GIRL."

WILLIAMS' "IMPERIALS."

3-ABDALLAH BROS.-3

COMEDY ACROBATS

Featuring a 14 foot leap, catching hand to hand, without the aid of a spring-board. BOOKED SOLID ON K.-P. CIRCUIT.

MYERS & KELLER, Agents

Correspondents Wanted Wherever There is a Variety Performance.

CHARLIE CARTMELL AND HARRIS LAURA

IN A CONGLOMERATION OF SKIRTS, TOES, TWISTS AND KICKS

TREMONT THEATRE, BOSTON, NOV. 4th

J. FRANCIS DOOLEY AND CORINNE SALES AND COMPANY

"The University Boy and His Dancing Girls"

Direction of JAMES PLUNKETT

HAL. DAVIS AND COMPANY

Presenting the Greatest of all Automobile Racing Acts

"A RACE FOR A WIFE"

By ARTHUR W. STACE

Introducing the famous POPE TOLEDO 125 Horse-Power Gordon Bennett Cup Racer. DRIVEN BY MR. DAVIS. SPECIAL 60 FT. CARLOAD OF SCENERY AND EFFECTS.

Keith & Proctor's 125th St. Theatre, Week Nov. 4th

Address all communications to **REICH & PLUNKETT,** St. James Building, N. Y.

A Warning

I see by the Dramatic Journal that some people calling themselves the Le Miers have appropriated the title of my act, "The First Quarrel," that I wrote and have been playing for years. I sincerely trust that they will discontinue the use of it, or any part or portion of my act, and save themselves and the managers who play their act under my lawful title trouble, as I shall protect my property.

Edgar Foreman

BOSANQUET

VIOLIN VIRTUOSO,
in his specialty, introducing the singing violin and his wonderful "Bosanqnephone," the nearest approach to the human voice ever heard. Vide Press: Enormous success Forrest Theatre, Philadelphia. WEEK NOV. 4, TREMONT, BOSTON. Address CLIFFORD C. FISCHER, 1440 Broadway, N. Y.

VAUDEVILLE ACTS WANTED

FOR FAMILY THEATRE AND CLUBS.

J. W. GORMAN, 100 Boyleston St., Boston, Mass.

.. LETTERS ..

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Beasey Sisters, Blocksom, Harry; Bohme, W. A.; Burke, Chas.; Baird and Dunn (Chicago Office); Black, James E.; Bernard, Harry and May; Calhoun, William; Carmen Troupe; Carleton and Terre (Chicago Office); Casey, J. F.; Claftin, Josie; Collins, M. D.; Crane, Lawrence; Cogswell, Mrs. E.; Clifford and Burke; Denby, Walter; Dowling, Joseph; Dumas, Florence; Elverton, Harry (Chicago Office); Farrington, Rhoda; Ford, John; Gainellas, The; Gaudy, Louise; Gilbert, John L.; Gillihan, Earl (Chicago Office); Gillingwater, Clande; Gallando; Gibbons, Thomas; Hawthorne and Burt; Herbert, Will; Hill, Hamilton; Hoey and Lea; Hunting, Tony; Hutch Amusement Co. (Chicago Office); King, Gussie; King, Kate Hope (Chicago Office); Kresko, Ed.; Lackey, Jas.; Le Monts, The; Leslie, Bertania; Lily and May (Musical Act); Lind, Harry; Lucht, Georgie; McCart, William; Marks, Al.; McDonald, Mike; McIntosh, Mabel (Chicago Office); Mears, Grace; Mildred, Elizabeth; Mitchell, Willis (Chicago Office); Moore, Frank (1); Moore, Rhodes H.; Morrison, Altrea; Mead, Will; Pariner (Chicago Office); Price, Beatrice; Quigley, Helen; Rae, Frank; Rose, Mr. (Spencer, Kelly & Rose); Romalo, Fred; Sarli, Tony; Seldon, George; Seville, Lily (2); Shayne, John; Simonds, Teddy; Smith, Charles F.; Starr, Mabel (Chicago Office); Stephens, Hal; Stewart, Harry (Stewart & Desmond); Sully, Lew; Sabine, Chas.; Stelling, Harry; Tanner and Gilbert; Valazzi; Verdi Musical Four; Ward, Fred; Webber, Elizabeth; Welch, Thomas; Wilson, Harry E.; Wroth, Ed.; Weston, Willie; Yorke and Adams; Zazelle, M.

BURLESQUE ROUTES

WEEK NOVEMBER 4.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

Americans, L. O.; 11, Bowery, N. Y.
Avenue Girls, 4-6, Lyceum, Troy; 7-9, Gayety, Albany.
Bachelor Club, Gayety, Indianapolis.
Behman Show, 4-6, Gilmore, Springfield; 7-9, Empire, Albany.
Blue Ribbons, Empire, Toledo.
Bon Tons, 4-6, Gayety, Scranton; 7-9, Bijou, Reading.
Boston Belles, Empire, Cleveland.
Bohemians, L. O.; 11, Bowery, N. Y.
Bowery Burlesquers, 4-6, Bijou, Reading; 7-9, Gayety, Scranton.
Brigadiers, London, N. Y.
Broadway Gaiety Girls, 4-6, Jacob's, Paterson; 7-9, Star, Scranton.
Bryant's, Harry, 4-6, Empire, Albany; 7-9, Empire, Holyoke.
Casino Girls, Greenwald's, New Orleans.
Century Girls, Buckingham, Louisville.
Champagne Girls, Academy, Pittsburg.
Cherry Blossoms, Gotham, N. Y.
City Sports, Olympic, Brooklyn.
Colonial Belles, Folly, Chicago.
Cracker Jacks, 125th St. Music Hall, N. Y.
Dainty Duchess, Palace, Boston.
Dreamlands, Bijou, Philadelphia.
Empire Show, Evansville.
Fay Foster, Trocadero, Philadelphia.
Girl From Happyland, Gayety, Milwaukee.
Golden Crook, Majestic, Kansas City.
High Jinks, Lyceum, Washington.
High School Girls, Bon Ton, Jersey City.
Ideals, Monumental, Baltimore.
Imperials, 4-6, Des Moines; 7-9, St. Joe.
Irwin's Big Show, Westminster, Providence.
Jersey Lilies, Gayety, Baltimore.
Jolly Girls, Empire, Chicago.
Jolly Grass Widows, Dewey, N. Y.
Kentucky Belles, Star, Toronto.
Knickerbockers, Gayety, Birmingham.
Lady Birds, People's, Cincinnati.
Lid Lifters, Empire, Toledo.
Majestics, Waldman's, Newark.
Masqueraders, Standard, Cincinnati.
Merry Makers, Star, St. Paul.
Merry Maidens, Bowery, N. Y.
Miss New York, Jr., Standard, St. Louis.
Morning Glories, Gayety, Columbus.
New York Stars, Gayety, Washington.
Nightingales, Lafayette, Buffalo.
Night Owls, Star, Brooklyn.
Orientals, Dewey, Minneapolis.
Parisian Belles, Century, Kansas City.
Parisian Widows, Casino, Philadelphia.
Pat White's Gayety Girls, 4-6, Star, Scranton; 7-9, Jacob's, Paterson.
Reeves' Beauty Show, Lyceum, Boston.
Reilly & Woods, Eighth Ave., N. Y.
Rentz-Santley, Gaiety, Brooklyn.
Rialto Rounders, Avenue, Detroit.
Rice & Barton, Euson's, Chicago.
Rollickers, 4-6, Terre Hante; 7-9, Indianapolis.
Rose Hill, Gayety, Philadelphia.
Rose Sydell, Murray Hill, N. Y.
Runaway Girls, Trocadero, Chicago.
Sam Devere's, L. O.; 11-13, Lyceum, Troy; 14-16, Gayety, Albany.
Scribner's Big Show, Gayety, Pittsburg.
Star Show Girls, Howard, Boston.
Strollers, 4-6, Indianapolis; 7-9, Terre Haute.
Thoroughbreds, Theatre Royal, Montreal.
Tiger Lilies, 4-6, Gayety, Albany; 7-9, Lyceum, Troy.
Toreadors, Imperial, Providence.
Trans-Atlantics, Corinthian, Rochester.
Trocaderos, L. O., 11; Majestic, Kansas City.
20th Century Maids, Colmmbia, Boston.
Vanity Fair, Garden, Buffalo.
Washington Society Girls, Star, Milwaukee.
Watson's Burlesquers, Colonial, Cleveland.
World Beaters, Gayety, St. Louis.
Yankee Doodle Girls, Met. O. H., Duluth.

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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

AUDITORIUM (Klaw & Erlanger, mgrs., Milward Adams, Dir.).—More than one half of the Auditorium's capacity was unable to secure admission on Sunday evening, and the vast throng that crowded into every niche of space in the lobby and in front of the theatre had difficulty in reaching the box office, which disposed of every ticket long before the line started. Considerable shifting of places at the evening performance, owing to the late arrival of several acts could not be avoided. Otherwise the show, with the exception of a few minutes wait following Mosher, Houghton and Mosher, ran smoothly. The bill for the third week contains diversity and attractiveness. Nearly every number is familiar to the average vaudeville theatregoer, as exemplified by the ovations accorded them. The Elite Musical Four, attired in neat uniforms opened the first half of the bill and started the performance with selections on a variety of instruments, loudly applauded. The Marco Twins followed with their eccentric nonsensicalities and created a furore of laughter. When the huge assemblage in the Auditorium is in an uproar, the noise is tumultous. The Italian Trio, three men, sang in their native language selections from "Il Trovatore" and other high class compositions. The act suits, and was most pleasing. W. C. Fields has not appeared at a vaudeville house here in recent years, but is well known, having played in "The Ham Tree." He was shifted from eleventh to fourth place, which is considered a good location. Julian Rose is not a newcomer. The singularity of his portion of the performance was that he remained firm for about eighteen minutes with a routine of familiar but concise stories and kept the audience in continual laughter. Toward the middle of his narrative the laughter followed after every line, substantiating the fact that in spite of the stupendonsness of the theatre, every syllable was comprehended on the lower floor and first few rows in the balcony. Jewell's Manikins were veritable Manikins on the large stage. Some of the wooden figures looked like punctuation marks from the galleries, but as they were discernable the act held attention. A most exquisitely novel act were the Curzon Sisters, who hazardously gyrated high up in the air by their teeth. It is a sensational performance, combining grace, nerve and dexterity. George Evans made a solid hit with his talk and songs. His material is of the same excellent variety as last season, except for a few improvisations. Wilton Brothers are new here and showed a series of horizontal bar feats with comedy and acrobatics, which were appreciated. Grace Harard makes her first appearance also, and as she shared headline honors, a great deal was expected. She fulfilled every anticipation, scoring a positive hit. "Five Feet of Comic Opera" is a novelty. Mosher, Houghton and Mosher, trick cyclists were liked. Heras Family closed, with good acrobatics. The audience was dismissed at 11 o'clock.

Will Rossiter's CORNER

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P. S.—Leo and Mike are booked to attend the next Music Publishers' Convention in Chicago.

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MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The bills during the past few weeks have been so superior to what we have been accustomed to, with undiminishing business to encourage the supreme festival of competition, that the theatre-goers are beginning to realize what the real fundaments of vaudeville are and to what extent the present war is carried. The Orpheum road show is the offering. There is hardly an act that does not command attention or interest. The aggregation is as good, if not better than last season, and evidently more expensive. There is novelty and comedy in the show; both about equally divided. May Irwin in her third consecutive week, and Cecil Leon and Florence Holbrook (New Acts) are the special headline captions for this week, besides a few early numbers not associated with the Road Company, making fourteen acts in all. Several changes in places were effected on Monday evening. E. J. Connelly and Company in "Marse Covington" make the Orpheum Show headliner. It is an excellent sketch. Coran, the English ventriloquist, has a new string of talk and a brand new "dummy." Coran even surpassed his success of last fall, which is saying a great deal. Kelly and Kent evoked laughter with their comedy. La Gardenia is announced as a Spanish dancer. She is assisted by six men in Castillian attire. The act is not of the sort to startle and enthuse. One of the best animal acts seen here is offered by Rossina Casselli, who introduced a wonderfully trained collection of Mexican Chihuahua canines. J. Keno and Estelle D'Orville's acrobatic dancing is sufficient to carry the act, but newer material would strengthen it. Tom Jack Trio showed a musical novelty, replete with comedy eccentricities that fit in nicely. The Brittons, colored, good dancers, and Anna Woodward sang three songs in a powerful soprano voice. Bonnie Gaylord made a decidedly good impression with her character songs, and should have been placed farther down the bill. Shannon and Straw were first to appear in a diverting comedy, and the Three Meers, comedy wire artists, showed a well arranged combination that held the audience.

SID J. EUSON'S (Sid J. Euson, mgr.).—Either "The Lid Lifters" have voluntarily lowered the "lid" on their arrival here as a reverential tribute to Euson's patrons, or Mr. Euson himself, who cautiously and discerningly censors every show to obliterate any portion which might offend his patrons, was the sole dictator. However, whoever was instrumental in modifying the elements, accomplished a great deal, compared with the revelry of unchecked frivolity of last season. "Oh, What a Night" and "The Devil Dodger" were in use last season. The former concerns the escapades of a married man with another man's wife, and a clergyman and his three daughters, who enliven things in the Tenderloin district. The piece is episodical. The opening dialogue in the concluding section, had an embarrassing effect on the audience last season. Grand Opera seems to be prevalent in burlesque this year. "Il Trovatore" is used in the finale of the first part. The voices are strong but not melodious. The costumes are neat, especially the "Buster Brown" suits, and blue garments in the "Mexican" number. The union fleshings, shrouded with long spangled coats, were exposed once. John Jess, Frank Collins, Lillian Thelma Alton, Maude Elliston, Ben Walker and Bertha LaBelle, played the same parts in the show last season. Hattie Mills is efficient in the action and ollo. Collins and LaBelle gave their "upside down" dancing and Lee Heckman and J. W. Jess presented a diverting conversational comedy, which was liked. Kelly and Bartlett in eccentric acrobatics were entertaining. Wakefield and Walker joked and sang parodies effectively. The show, aside from its "Frenchy" atmosphere, is free from suggestiveness, as given at this house this week.

NOTES.—Coyne and Tinlin returned to vaudeville after a season of fairs.—W. D. Epstein will open the Bijou, DeKalb, Ill., Nov. 4.—F. M. Barnes, the theatrical agent, gave a beef steak dinner in honor of Vesta Victoria in the green room at Rector's on Saturday evening last. Those present besides the host and honored guests were: Eddie Foy, Mabel Hite, Michael Donlon, Harry and Irving Cooper and Harry D. Mayo, Jules Von Tilzer, Mr. and Mrs. Albert Von Tilzer, J. A. Sternad, Lalla Salbini, Mike Bernard, Chas. S. Wilshin, Dan Dody, Green and Warner, Dr. J. H. McNamara, Michael Marks, Harry Marks.—Lavigne Sisters will continue in the Middle West for the Western Vaudeville Association. They recently finished on the Kohl and Castle circuit.—Al F. Somers is visiting his parents at Two Rivers, Wis., until the middle of the month when he resumes his dates.—Jimmy Rego is on the Sullivan-Considine circuit.—Wright and Voil are in Minnesota, with other States to follow.—Cameron and Flanagan came all the way from Syracuse to fill the date at the Olympic this week. They were not notified until a few days preceding their opening, and replaced Jas. Francis Sullivan who was scheduled to appear but cancelled. Sullivan leaves for New York this week.—The Heras Family, Wilton Bros., Grace Hazard and Curzon Sisters arrived too late for the matinee at the Auditorium last Sunday.—Amateur night at Sid J. Euson's Theatre, has become an event of importance to the patrons, and Mr. Euson who inaugurated the affair and advertised it extensively, is offering something new every Friday, in the way of novel entertainment. A local newspaper last week devoted an entire page, with cartoons, in describing the "try-outs" of aspirants.—The receipts for the second week at the Auditorium were considerably larger than the first, according to Manager Adams.—Clark and Temple were added to the bill at the Chicago Opera House this week.—Raymond Merritt is in the Middle West as are Weisz and Weisz, the De Comos, the Lemonts, Adams and Guehl, Robert C. Miller, Al Barnes, Trask, Gladden and Bessie Bobb, Early and Late, Grierson Sisters, Milano and Alvin.—Nathan Stein, manager of the new Star Theatre, Mattoon, Ill., will run two shows daily at his house commencing Nov. 4.—Blanche Goffney and Dancing Girls are arranging time in this vicinity.—The Pendletons are in New York at present and contemplate coming West.—Marvelous Turno is playing the Sullivan-Considine circuit in the Northwest.—Karl and Emma Gath will play in the Middle West at the conclusion of their Pennsylvania engagements.—Mae and Harry Howard will arrive here in December from New York.

ORPHEUM (Jones, Linick & Schafer, props. Sam I. Levine, mgr.).—Continuous vaudeville has been abandoned and moving pictures and ill. songs will be given instead.

NATIONAL (Eighteenth street and Center avenue. C. R. Svening, mgr.).—Casteliane and Brother, Original Mordicuss, The Lees, George Kosure, Burns' Dog Circus.

IMPERIAL (310 State street. P. J. Schaefer, mgr.).—Myrtle Sisters, Kittie Sherman, Billy Calwell, Brandt and Lareno, Mattie Hogan, Chas. Hoey.

HYDE PARK (Fifty-fifth and Lake streets. Tom Baker, mgr.).—Knapp and Swanson, Flossie Gibson, Dupree and Dupree, Ben Turpin, McDargh and Sherwood.

CRYSTAL (834 W. North avenue. Fred Schaefer, mgr.).—The Hatches, Wallace and Beach, H. E. Lester and pictures.

FOLLY (John A. Fennessy, mgr.).—"The Rollickers" returned, opening to the largest Sunday matinee and night of the season. The show is more brisk and the company the same, including Ed. Morton, Jos. K. Watson, Will H. Cohan, Katherine and Violet Pearl, Alfred K. Hall, Jos. Mills and Ed. Barto.

EMPIRE (William Singer, mgr.).—It would be detrimentally unjust if the scenic environment claimed by the "Washington Society Girls" were based as a criterion and the show impartially reviewed from that standpoint, owing to the fact that only one set could be adequately displayed. The setting for the closing piece, entitled "The Toreador," is disclosed in the first part, which for no obvious reason has been programmed as "On the Warpath." It shows a bull fight arena somewhere in Spain, which when surveyed at a distance makes an effective picture, but there is too much paint and pictorial dabbling. The producer has overlooked the requisiteness of suitable costumes and selected black as the predominating color. There are sombre colored ankle dresses in the opening. Each change brings black into prominence and the garments are neither tasty in design nor new. The black and yellow dresses are pretty but evidently served long enough to retire. The pink tights are faded, while white slippers are a poor combination and unwisely contrasted. There are a number of disconnected plots, although the one particular "story" seems to have a tenacity to force itself with surplusage of dialogue. The barrel incident is ancient history, and should be left out, and the speech following the "Amazon" drill might be curtailed as it contains unpalatable epigraphs and is too chaotic for the audience. The second portion of the show runs along with increased speed and much laughter is created. The absurd episodes and dialogue are well handled. The audience enjoyed the proceedings and burst out in laughter frequently. The music, with the exception of a few interpolated numbers, was "specially" written, and is comic-operaish at times. The "Anvil Chorus" elicited commendation, although the attempt to interpret the number was daring. The evolutions are well staged and the girls whirled in unison. Most of the choristers are small and comely. Leo Stevens has the bulk of the comedy burden and he is funny in his own methodical way. His eccentricities are peculiarly traditional of comic opera buffoonery, and occasionally suggests Wm. B. Watson, especially in articulation and emphatic delivery. Mark Adams is congenial in a German character and takes advantage of many opportunities. His specialty in the ollo, consisting of dialect talk and parodies, was liked. Fred Bulla was active and contributed Celtic humor of the familiar but pleasing sort and mingled prominently in the comedy achievements. Lillian Raymond is shapely in tights and Belle Hunter appears becomingly in a white tallor suit. Lillian Keeley is the soubrette. She is rather tall for the part, but as consistency is not maintained, it is of immaterial importance. Jess Mardo did well in a "silly kid." The Mardo Trio's comedy acrobatic act is the ollo feature. The Sisters Mullini provided good music with brass instruments and displayed attractive gowns.

NOTES.—Lalla Selbini returns East at the conclusion of her engagements here. She has contracts for the Orpheum Circuit on her return from London next season.—Rivers and Rochester complete their tour of the Coast for the Western States Association and will probably start on another expedition for Sullivan-Considine shortly.—Emmett Corrigan will send out a number of dramatic and comedy sketches under his direction this season. Mr. Corrigan will probably retire from the stage to give all his attention to his productions.—Bob Connelly, of Connelly and Klein, and Marie Fairchild will appear in a sketch soon.—The Toledo Troupe finished their engagement of 19 weeks on the Sullivan-Considine circuit and left for New York.—A minstrel show under the auspices of "The Fifteen Club," composed of theatrical folk, was given in the banquet hall of the Sherman House on Friday evening last. Jules Von Tilzer, J. A. Sternad, Irving Cooper, Jas. Francis, Sullivan and Kerry Meagher were among the chief entertainers. The affair was "staggy" and lasted until past midnight.—The new Palace, Warsaw, Ind., opens Nov. 4, under new management.—Dan Doty, general stage director for the Empire Circuit (Western Burlesque Wheel) arrived in the city last week. He was engaged recently to May Goldstein of New York, and the wedding will take place in the spring.—The Majestic Theatre Company, Muncie, Ind., incorporated for $10,000.—King and Stange finished 24 weeks on the Gus Sun circuit.—The Herr Jansen Company is playing eight weeks of return dates on the Western States vaudeville circuit, and will come East in January.—The Buckeye Trio are in Ohio, with other Middle West territory to follow.—"The Floating Palace," owned by Knotts and Martin, is navigating in the South, giving picture and vaudeville shows along the line.—The Auditorium roller skating rink at Barberton, Ohio, opened last week. J. R. Goehler is the manager.

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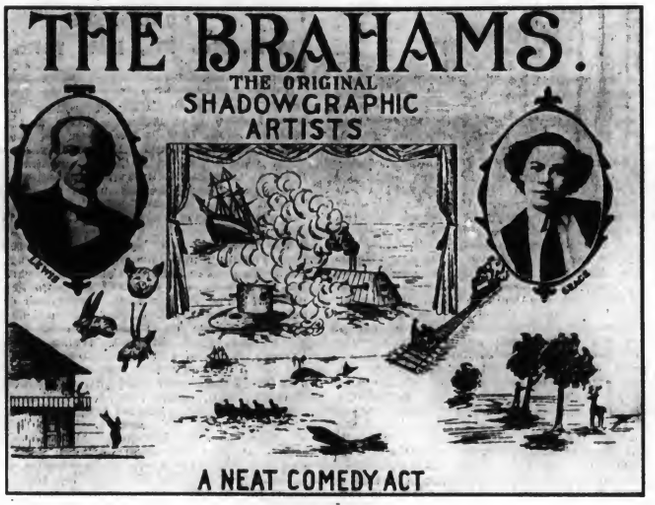

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—Marellous Roussell is in the city arranging his time.—Lester and Duggan are in the Middle West. The La Moines, El Rico, the Buxton Company, Two Havilans, Norton and Ray, Ed and May Woodward, White and Sanford and Ford and Boyd are also in this vicinity.—Burns, Morris and Company are presenting their sketch "What Happened to O'Hara" in Missouri.—D. W. Maurice, manager of the Family Theatre, LaFayette, Ind., was in the city last week.—The Marvellous Cowles Family is playing in the Middle West.—Manager Mose Goldsmith of the Empire, Aberdeen, Wash., gave a special performance in the honor of "The Time, the Place and the Girl" company on Oct. 15. The bill included Three Olipans, Baby Patsy, Cozarro and Dewey, Fletcher and Nolan, Ricrode, Leland and Lee, and Frank Lambert.—James H. Cullen was added to the bill at the Olympic last week.—All Zada starts on the Gus Sun Circuit next week.—Abe Frank, manager of the Sherman House, tendered a banquet a week ago Wednesday to Bert Leslie and James J. Morton. Leslie says it was a birthday celebration and induced Morton to own up to the same to make the festivities appear as a "twin brother" affair. A number of well-known vaudevillians, including Emmett Corrigan and Jamie McCree, were present.—Chas. E. Hiestand, magician, is filling engagements in Illinois and Wisconsin.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,
278A Tremont Street.

KEITH'S (H. D. Dupee, mgr.).—William Burress and "The Song Birds" remain another week here, going better even than last week. No musical act has ever created the furore here that this act has. There is only one criticism that can be made on it. People outside of New York are not so familiar with the operatic war's details as they might be, so some of the comedy between "Hammershine" and "Conried" doesn't reach the audiences here. Many would like to hear an entire verse from the six people called "Hammy's Birds and Conny's Birds," for they are all magnificent singers, and get a little less of the comedy work between the two principals. It would greatly strengthen the act to make this change. Cressy and Dayne return with "Wyoming Whoop," not the best of Mr. Cressy's sketches. Winsor McCay has a very good act with his drawings, and Pat Rooney and Marion Bent are back with their "Bell Boy" sketch, practically unchanged. Gillett's Monkeys and Dogs do a very good act, including the "drunken" stunt which has caused controversy. A. O. Duncan puts a great deal of local matter into his jokes and gets hearty laughs thereby. Harry Brown brings some of his new songs, and Asra, juggling billiardist, has some new stunts with billiard balls. The Musical Craigs; Delmore and O'Neida, equilibrists; McNamee, clay modeller and a good one; Chester Johnstone, trick bicyclist, and Rado and Bertman, acrobats, complete the bill. Business very good.

ORPHEUM (A. J. Duffy, mgr.).—The most laughable act of the year was an unexpected one here on Monday, all because a horse forgot his manners on the stage. The women enjoyed it even more than the men, but hereafter a supply of crockery ware will be held in reserve for animals that are subject to dreams. Maggie Cline grew excited this week because she was not headlined over Charmion—"a disrober," as she called her—but Manager Duffy quieted her down and the audiences kept calling for "McClusky" until she smiled again. Audiences demanded the song "that drove Maggie into the business" at every show, and she gave it. It seems strange, however, for Maggie to be "plugging" a song, but times have changed. Belleclaire and Kramer have an admirably clean act of athletic strength, and the Dunedin Troupe in a bicycle act get deserved curtain calls. Harry La Rose in "The Sailor and the Horse" reappeared and "Handkerchief No. 15," given by Fred Bond, Freemont Benton and Company, is a good sketch. Ruby Raymond and Chester and Jones show a good dancing act, but they shouldn't sing. The Colby Family has a novel musical act that gets encores. Cooper and Robinson, colored, have some good stuff in their little skit. Charmion is on her second week here, giving away buttons but no garters. Business excellent evenings, very good afternoons.

TREMONT (J. B. Schoeffel, mgr.).—May Belfort divides honors with the Romany Operatic Company this week for popular favor. On Monday the cards for the next act were put out but the audience refused to allow it to go on until Miss Belfort sang again. The Romany Troupe jumped into instant favor. The Troupe ought to be retained another week. Harry Corson Clarke in "Strategy" didn't fit in right. Mr. Clarke is too good an actor to be satisfied with this sketch. "The London Fire Brigade" is retained for this week, and the bill contains three monologue acts. George W. Day, Charles R. Sweet and Charles Kenna do the same act they did on the other circuit last season. Mr. Kenna's stuff contains one very suggestive line that is all right when used once, but when repeated as he does, a dozen times or more, grows offensive, especially to women. Delmore and Lee have a novel act on the revolving ladder. Two animal acts that are out of the ordinary are Mlle. Emmy's fox terriers and Mme. Etolle's horses. Business steadily improving, excellent at night. If the powers that be at the Tremont would improve the appearance of their outer lobby, instead of using cheap-looking frames, etc., for pictures, it would have a good effect.

The Orpheum is now using a timetable of acts in each of its lobbies and it is proving to be a good feature.

HOWARD ATHENEUM (Jay Hunt, mgr.).—"Brigadiers" hold down the main part of the bill here, playing "Married by Telephone" and a strong olio, to excellent business. Tim Healey, Frank White and Lester Warren head the fun contingent. In the olio are Lester and Moore in "A Day at the Beach"; Rogers and Warren, comedians; Alice Fowler, vocalist; Tim Healey, the real thing in Irish comedy; Minnie Harrison, singer, and Emma Krause and Lester Pike in "Cotton Blossoms," a really good novelty, using a blackface chorus. Their make-up in this sketch is vastly improved since they played recently at the Columbia. The Howard's own show this week comprises J. K. Hutchinson and Rolinda Bainbridge in "Out All Night," a bully farce; Rowland and Dugan in "The Hasty Messenger Boy"; Adams and Mack, in a "mysterious" act; Russell and Russell in quick dances; Marie De Rosett in trick shooting; the Barnses on the flying rings; Josie Sheridan in new songs; Sullivan and Hamilton, duologue, and Joe Daniels, mimic.

COLUMBIA (H. N. Farren, mgr.).—"The Gay Toreadors" came near not getting any advance information into the local papers here this week, because the advance man didn't show up with it in time. All he sent, and that was by telegraph, was the name of Olga Orloff and the press agent of the house worked overtime trying to dish up something to fill space in the papers. The show, when it got here, proved to be a good singing one, Miss Orloff being somewhat of a revelation in that line. The chorus is strong and good looking.

LYCEUM (George H. Bachellor, Mgr.).—Jack Singer has brought the best show of the season here this week, it being "The Behman Show and Frank Bryan's Congress of American Girls." The impersonations of stage stars are unusually lifelike, particularly Mark Bennett's Hammerstein and Mollie Williams' Anna Held. Mr. Bennett is a new comer to the company and a strong addition to it. Peter Curley does his famous "coal man" act. Marion Moore as the acrobatic maid in the olio is a big feature and Ned Dandy is fair in his parodies. The Zouaves this week have been mounting guard over the colors in the lobby and attracting great crowds. They do a really remarkable drill. In the final burlesque, "Hey Diddle Diddle," the scene at the entrance to the comedy theatre is unusually good. Business great.

PALACE (Charles H. Waldron, mgr.).—Sheridan's "City Sports" are here this week, to very good business. In the olio are the five Salvagis, novelty dancers; Dick Brown, comedian; Thompson and Carter; Emilia Bartolita; Anna Sourniet, Minna Stanley, and the Gotham City Quartet. The Palace's own vaudeville includes the Musical Macks; Louis Guertin and Arthur Richardson, jumpers; Dokata, trick rifle shot; Tom Bryant in blackface, and Howard and Cameron in a skit.

AUSTIN & STONE'S MUSEUM.—"Life in the Orient," with Princess Lallah, whirlwind dancer, and El Altreib and a score of girls in cyclonic dances are featured in the curio hall, together with Burton and Gill, the female long and short of it. In the theatre the two shows are divided between the Dalys; Stone and Windsor; the Meadows Comedy Company; Patchen and Clifton; Hayes and Juniper; Nelson, the juggler; Dorothy Norton, and Helene Robinson in character songs and dancers.

PREMIER.—"Satan at Play" is featured here, with "Picturesque Wales," "A Quiet Hotel" and "Her First Bike Ride" next. Norma Abbott is singing the songs this week, with Beth Roble, Lillian Rose and H. I. Harder.

JOLLIETTE.—"The Masquerade Party" leads the list here, and the balance of the features are the same as at the Premier.

COMIQUE.—"Won't Somebody Be My Mamma?" is high card in the illustrated song list here, Lnna Cooper, Katherine Shell, Norma Beaux, P. H. Nadeau officiating. "Love's Microbe" leads the film list, followed by "Her First Bike Ride." "Nathan Hale" is also a popular film.

HUB.—This house does capacity business all the week, the bill being largely a comedy one. Marie Camella has returned to the cast of singers.

EDEN MUSEE.—Nine new tableaux have been added this week, including a scene in Chinatown. There are now nearly four hundred wax figures on view.

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PHILADELPHIA

By GEORGE M. YOUNG.

FORREST (Dan Fishell, res. mgr.)—There are nine acts exclusive of the pictures this week. Although seven have been seen in this city before, every act was of the first class and together constituted an entirely pleasing performance, the audience warming up to the show in a manner that has not been exhibited since the house opened. Vesta Victoria was the headliner and the success met with by the English comedienne when she appeared in this city last, made her a welcome visitor on her return and she was given a warm reception. She sang one or two of her old songs, but scored strongest with the new ones, particularly the "Goo Goo" number, which started the gallery singing and whistling on the very first chorus. The Zaretsky Troupe of Russian dancers gave the bill a good start. Dancing was also the feature of the second number, Cartmel and Harris, but of a totally different style. This is undoubtedly one of the best dancing acts in vaudeville, Miss Harris making a big hit with her solo work. The Gautsmidts Brothers, with their trained poodles, played the People's last week. They were one of the big features on this week's bill, showing some clever acrobatics. "That" Quartet was given a rousing welcome. Moving pictures of the quartet singing before 20,000 fistic fans at the Britt-Gans fight at San Francisco were shown preceding the entrance of the singers. Every number was well received and the acts scored its usual big hit. Wilfred Clarke repeated the sketch, "What Will Happen Next?" with the assistance of a company below the class of the original. It is a pleasing sketch, however, and cleverly handled by the star proved entertaining. Archie Gillies does well enough but both Eleanor De Mott and Janet Bayes fall short of meeting with requirements, the latter especially. Edmund Bosanquet, a violinist, and the La Valls, equilibrists, held the opening and closing positions of the second half of the bill, both under New Acts. With a number of new tricks, Cinquevalli divided chief honors with Miss Victoria. Interesting moving pictures showing the landing of the giant liner "Lusitania" were shown for the first time in this city.

KEITH'S (H. T. Jordan, Mgr.)—Millie Lindon, the most recently imported English comedienne presented in this city, was received with open arms here on Monday. Despite the opposition of an attractive bill at the Forrest, headed by Vesta Victoria, an almost capacity audience welcomed

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the newcomer in the afternoon and a completely filled house voiced her praise in no mistakable manner in the evening. Miss Lindon sang five songs, all new here. It was not her voice that pleased most, her tones being nasal, but none of the English singers have displayed more magnetism or greater expression. Miss Lindon is dainty, with a personality that is most pleasing, and no artist from abroad can boast of a warmer reception upon an initial showing. Steps were taken immediately to retain her a second week. With the exception of Pilu, a "mind-reading" dog, nearly all the other acts have been seen here before. The dog act proved a real novelty and its worth as a vaudeville offering was strengthened by the grotesque idea of comedy exhibited by its master. Taciana, female impersonator, was seen and heard for the first time in some years. There is nothing deceiving in the identity of his sex, his appearance being masculine in woman's dress. His strongest appeal for favor is in a rather remarkable range of voice. He is more effeminate when he tries to act like a man. Paul Conchas, the German Hercules juggler, made little change in his routine of tricks, but was one of the big hits of the bill. Diminutive Arthur Dunn and his attractive partner Marie Glazier were back again with the sketch, "The Messenger Boy," slightly revised. Some of the old material remains and Miss Glazier is still contesting for the long-distance laughing record. The act is familiar here but was just as well liked as ever, being the recipient of warm recognition. Fred Watson and the Morrissey Sisters make an attractive appearance. The trio numbers were well done and the three finish with some good dancing. The two sketches on the bill were repeaters. Estelle Wordette and Company presented "A Honeymoon in the Catskills," and Charlotte Parry and Company offered the protean playlet, "The Comstock Mystery," both of which were as well received as on their former visits. Matthews and Ashley have changed their "Trip to Chinatown" act somewhat, introducing some new talk at the opening and finishing with parodies that were laugh winners. This is one of the few acts playing this house frequently without losing its worth as an entertainer. The musical novelty, "A Night on a Houseboat," was held over, repeating the success met with last week. Chefalo and Carpretta tried out a magical act, but owing to the non-arrival of material it was not in working order until late in the week. Kenny and Hollis, songs and dances; The Gregsons, single act; Gertrude Black, also a singer, and the Meek International Trio of acrobats, finished out the bill.

PEOPLE'S (Robert Watt, res. mgr.)—Thompson's Elephants proved the principal feature of an entertaining bill this week. Maude Lamhert; Canfield and Carleton; Sydney Grant; Baptiste and Franconi; Caicedo, and Howard Brothers made up the balance of the bill, with moving pictures to close. The Howard Brothers took the place of the Nichols Sisters who failed to appear.

TROCADERO (Fred Willson, mgr.).—Webster has described the word "decoction" to mean "to boil down, to extract its virtues," so that deciphering the title of the show given by the "Jolly Grass Widows" this week we are supposed to believe that "A Scotch High Ball" has been twice boiled down until only the good remains. Another boiling process or two might result in giving a really first class show, as it is the boilers have turned out a pretty fair product in its present form and the Trocadero patrons found much in it that was good for laughs and pleasing to the eyes and ears. George Paxton is given credit for the making of this burletta in two acts, which he pleases to call original. It probably is in construction but there is plenty of material that has been doing duty in several other burlesque feasts before the boiling began. The first part forms a sort of a prelude wherein the plot disclosed in the second part is hatched and it all sums up to a revised version of the old skit, "The Pink Dominoes." Carroll Henry is the particular bright spot throughout the show, both in the burlesque and olio. He impersonates a Hebrew in the piece, handling the character quietly and in a manner which pleases. In the second part George Hickman, one of the Three Hickman Brothers, familiar in vaudeville, is given more liberty and makes up for his shortcomings in the first part. The pair make a good team of comedians and get all out of the material at hand that is possible. Ed C. Coe in the role of a detective, is brought on the stage often enough to remind the audience that there is a plot at any time that the musical numbers detract interest from this point. Jack Dunham makes plenty of noise, as a "Dutchman," this being his principal forte. There is a plentiful supply of numbers and nearly every one is given a chance, including three or four of the chorus girls. The latter bunch contains about five good looking ones and two are given prominence, one through doing a "wiggle" in the "Mariutch" number with Carroll Henry, gaining an encore for the efforts of the pair, which are emphatic enough to arouse the gallery contingent; the other through displaying the most noticeable silk tights encasing well rounded curves. Later the same girl appears in pink tights, the legs of which are faded to different shades, giving her limbs a peculiar appearance. There is nothing particularly attractive about the dressing, but one costume used by the girl-boys in the "Deutchland" outranks any seen here for outlandish blending of colors. Nellie Francis is a rather buxom young woman who appears to her best advantage leading the march in a well fitting white suit with tights. Lillian Boyd has little to do in the show and it keeps her on the stage just long enough. Estella X. Willis is the soubrette. The show is well supported with male voices and the men carry off the honors in the singing numbers, though Miss Francis leads one ballad in pleasing style. A Scottish dance by the girls and the march of the Highland lassie led by Ed. Coe, who plays the pipes, was a likable feature. Estella X. Willis, she is also named Willa on the program, opens the olio. She worked as if she had been instructed to fill up five minutes with as much noise as possible, using singing and dancing to do it. A good musical act was offered by Charles Flake and Ed. C. Coe, also named Cole in the billing, until the pair tried to sing. They should leave the singing to the Three Musketeers, who have good voices and sing well together. This trio should return the favor by leaving the comedy to Ed. Coe, or Cole, who appears to be a capable comedian. The audience would benefit in both instances. Honors in the olio were divided by Henry and Francis in their sketch, "The First Rehearsal," a mixture of laughable comedy, singing and dancing which received deserved recognition; and the Three Deltons, who showed some clean-cut hand balancing tricks. The "Jolly Grass Widows" is not as good as some others, but it is above the general average and will no doubt meet with favor.

NOTES.—The "Pen and Pencil Club" of Philadelphia held a "Night In Bohemia" at the Hotel Majestic on Tuesday evening, and one of the biggest vaudeville bills ever arranged for an affair of this kind in this city was given. Harry T. Jordan, manager of Keith's Theatre, was stage manager. Among those who appeared were Vesta Victoria, Millie Lindon, Adele Ritchie, Ada Lewis, "That Quartette," Mathews and Ashley, Estelle Wordette and Company, Fred Watson and the Morrisey Sisters, Pilu, mind-reading dog; Sidney Grant, Hughey Dougherty, Rigo, violinist; Anna

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Elisabeth Kelly and a number of prominent local entertainers.—Victor and Nettie Hyde left the Reilly and Wood Show at the close of the week at the Trocadero. They will join the "Trocadero Burlesquers."—"Scamp" Montgomery is here with the new musical piece "Mary's Lamb", presented by Richard Carle. The press has labelled it a musical version of "Mrs. Ponderbury's Past" and treated it favorably.—Fields and Ward received notice while here last week that their cancellation of all time held by the K. and E. management had been accepted.

AUSTRALIAN NOTES.

By MARTIN C. BRENNAN.

Sydney, Sept. 14.

TIVOLI (Sydney), (J. C. Leete, mgr.).—Price and Revost are helping to fill this popular house, which has the strongest bill seen here for several years. The acrobatic duo are working on the same lines as the original team of Rice and Prevost. Hayman and Franklin are a new and welcome acquisition, the male member scoring a big hit with his quaint parodies. The Four Juggling Geraldos are another star turn. Maurice Geraldo, the head of the act, was forced to lay off for a few days last week. In the trip across he was severely injured. His indomitable pluck enabled him to open in schedule time. All other turns on current bill were mentioned in my last letter.

NATIONAL AMPHITHEATRE (Harry Brennan and J. C. Bain, mgrs.).—Splendid business every week. Top-liners on the current bill: Theodore, "lazy juggler" (Tom Hearn's billing.—Ed), and The Musical Ibsons; Denis Carney, clever comedian; Vera Kearns, serio; Will Rollon, The Vantels; Maggie Fraser, serio; Percy Denton, Kearns and Tancher, Dick Stead and the Morama. The management of the Sydney house will henceforth be in the hands of J. C. Bain, as Harry Brennan leaves for Melbourne to take charge there, the Gaiety having been leased by James Brennan for an indefinite period. In making this move the National people hope to maintain a permanent house in the Southern capital for the purpose of coping with the surplus talent waiting to fill their time.

Dix and Baker at Newcastle, and Ted Holland at Brisbane have nothing to complain about in the matter of support—returns for the past fortnight being more than satisfactory.

OPERA HOUSE (Melbourne), (Fred Aydon, mgr.).—The Molasses Four, whirlwind dancers, hit of bill; Henri Alexandder, "Risley," favorable impression; Edward Cranston in "Nailed to the Mast" has a winner in this clever sketch. On the bill are Tom Dawson, comedian; Harry Sadler and Major Bosco; Carden Wilson, mimic, and a host of lesser lights.

The Melbourne A. V. A. held a stormy meeting last week. Frank Howard, the secretary, had evidently incurred the wrath of a special few. Anyway, he was called upon to resign and submit himself for re-election. There was a rift in the lute somewhere, as was painfully evident, Howard being forced to abdicate. Public opinion was strong in his favor, and the meeting held, as mentioned, vindicated him in every respect. The matter of filling the position of secretary is to stand over until this week. A peculiar feature is that the new secretary elected by a minority of the committee was engaged at $12.50 per week. As the minimum membership wage fixed for an artist is $15, the incongruity of the whole affair is obvious. There was a terrific "howl" when this fact was announced.

The Sydney centre of the association is forging ahead.

Wirth's Circus opens in Melbourne shortly, a new attraction, "Olympia," being now in course of erection near Princes Bridge.

Anderson's "Wonderland City," the Coney Island of Australia, is putting on its spring garments ready for the great influx.

ALLEGHENY, PA.

NOVELTY (Ritter & Martin, mgrs.).—Rochford and Maye, singing and talking, good; Charles Hughes, eccentric comedian, jokes old, singing good; Hague and Herbert, Irish sketch team, good; Joe Love billed but failed to appear.——CASINO (Royer & Balsdon, mgrs.).—Frank Hamilton, barrel jumper and hand balancer; The Elastic Trio, contortion novelty; Geo. E. Howard, character sketch artist; ill. songs. ALLEN.

ASHLAND, PA.

GRAND OPERA HOUSE (C. H. Landefeld, mgr.).—Closed.——COMIQUE, presenting motion pictures and ill. songs, continues to draw big houses; George Silliman, singer.

H. R. MEISWINKEL.

ATLANTA.

ORPHEUM (Ben Kahn, mgr.).—The La Belles, comedy jugglers, opened the bill satisfactorily; Lillian Appel, monologue, fair only; Marron and Helns, minstrels, went big; Linton and Lawrence, "Retrogression," hit of the bill; Claude Adair, dancer, a local act, that's all; Deltorelli and Glissando, musical clowns, scored heavily; Chalk Saunders, comedy cartoonist, excellent; Melrose Troupe, acrobats, a feature act on any bill.——PASTIME (T. P. Holland, mgr.).—Willis, sketch artist; Ed Pierce, monologue, fair; J. P. Parrish, musical act, good; Mamie Dushan, dancer, splendid; Tyler Trio, sketch, average.——SOUTH SIDE (T. P. Holland, mgr.).—Aitken, comedy acrobat, excellent; Prince Yonturkey, Japanese wire walker, hit of the bill; Higley and Snow, comedy sketch, poor material; Cohen and Cohen, sketch, very good.——STAR (J. B. Thompson, mgr.).—Stock burlesque and vaudeville. BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—Polly Pickle's Pets head this week's bill and are well received; Hal Stevens and Company in sketch, big hit; Eleanor Falke, singing, hit; Loney Haskell, monologist; The Four Everetts, acrobats, excellent; John Dunn, Wilhelma Francis and Company, comedy, very good; Selbini and Grovini, tumbling and juggling, applauded.——NEW MONUMENTAL (Sam. Dawson, mgr.).—Fay Foster Company; Harry L. Cooper, Jos. Dillon, Marty Moore, principal comedians. Olio: Lena Laconvier, singing, well received; Jos. Dillon and Marty Moore, comedy, fair; The Marvelous Hiltons, cyclists, very good; Fred Lewis and Martha Chapin, comedy, hit. Closing with "The Yankee Admiral." Fair business.——GAYETY (Wm. Balluf, mgr.).—New York Stars, "It Happened in Moonland." Joe Buckley, J. J. Howell, Harry Emerson, L. B. Hoyt and Tyson Sisters, principals, closing with "College Days." Strong Olio. MEYERS.

BINGHAMTON, N. Y.

ARMORY (E. Hart, mgr. Monday rehearsal 10).—Good bill, with Kitamura Japs as the headliner; beautifully embroidered drop and costumes used, best ever seen here; Mr. and Mrs. Mark Murphy, "The Coal Strike," pleased; La Veola, several novel French and Spanish dances in a graceful manner; Le Clair and Bowen, "The Bogus Strong Men," a hit; The Colonial Four won many curtain calls; Harper, Desmond and Hilliard (colored), good dancing and singing; Althea Twins, in a little acrobatic and tumbling specialty, fair. The house is meeting with big success with its amateur nights, given every Thursday, immediately after the regular bill.

JOGGERST.

BUFFALO, N. Y.

The vaudeville outlook is peaceful and each house is having a good run of patronage. Advanced vaudeville is advancing with stronger bills each week, while the house that made vaudeville is still a gold mine for business.——TECH (John Olshei, mgr.).—Edna Aug, hit; James F. MacDonald, Irish comedian, clever; Hill and Syeriany proved a surprise; Terley, the man of faces, pleased; "Two Hundred Wives," by Hyams and McIntyre, good; Meredith Sisters, did nicely; the 7 Peerless Mowatts, club jugglers, clever; Stanley and Coggeswell, a hit; a novelty was Baron's Burlesque Menagerie, entertained.——SHEA'S (M. Shea, mgr. Monday rehearsal 10).—A Shea headliner this week is Burr McIntosh; Flo Irwin Company in "Mrs. Peckham's Carouse," very good; Bart Howard and Leona Bland, "The Stage Manager," proved favorites; Galetti's Monkey Circus, fairly good; McMahon and Chappelle and their Pullman Porter Maids, singing and dancing, fine; Ziska and King, jugglers, very clever; Mignonette Kokin, made a hit; Walter C. Kelly's dialect stories took well.——GARDEN (Columbia Amusement Co., directors. Charles E. White, local mgr.).—A big business is being done here. The Trans-Atlantics for the week. Mlle. De Leon, the girl in blue, was a feature. Next: Bob Manchester's Vanity Fair.——LAFAYETTE (Empire Circuit Co., directors. Chas. M. Baggs, local mgr.).—The home of burlesque offered the Rialto Rounders with Sam I. Howe as a feature. Next: The Nightingales.——TEMPLE (F. F. Hartbelle, mgr.).—This East Side house is doing well. Ill. songs and animated pictures. Chiquita, the human doll, a big feature this week.——BIJOU DREAM (Chas. P. Dempsey, mgr.).—Tri-weekly change of novelties in motion pictures and ill. songs draw well.——HIPPODROME (James Atherton, mgr.).—Animated pictures and ill. songs.——GRAND (A. Schlagter, mgr.).—Good singers and ill. songs and moving pictures please.——HAPPYLAND.—Marcus Moses has the crowds coming, making a feature of songs and pictures.——THE GOLDEN PALACE, a new resort of moving pictures and ill. songs, had a good opening the past week. DICKSON.

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Central Office,
107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—After the Sunday matinee it became necessary to shift all the acts because they were improperly placed on the bill. The show, however, is all that could be desired. La Belle Oterita, Spanish dancer, opened and Dorothy Kenton, banjoist, followed, an artistic hit; Carbrey Brothers, dancers, are new here, offering a clean dancing act that is a big winner; Quaker City Quartet, singing good, comedy rough; William Courtleigh and Company in "Peaches," first time here, great act, drawing three and four curtain calls at every performance; Richard Crolius, as "Biff," was excellent; Jack Wilson and Company, comedy hit of the bill; Bowers, Walters and Crooker offer their comedy act, went big; Seven Madcaps closed in a good dancing act.——PEOPLE'S (J. E. Fennessy, mgr.).—"Watson Burlesquers," a winning combination. "Krausmeyer's Alley" is the opening burlesque and is full of fun. "Krausmeyer's Christening," the closing burlesque, made a big hit. Watson makes a fine German comedian. Frank Bambard in an Irish character was Watson's able assistant; James McGowan and chorus made a hit singing "My Marianina"; The Millership Sisters, singers and dancers, clever; Swan and Bambard went with a "hooray"; Bijou Trio sang excellently but their comedy poor. A banquet scene wound up the skit. The scenery was quite pretentious.——STANDARD (Frank Clements, house agent).—"Knickerbocker Burlesquers" (Louis Robie Amusement Co., proprietors).—The costuming of the company is the best that has been seen here for years, while the chorus is made up of fourteen good looking, shapely girls, who are willing workers. In the chorus are some excellent voices but there are a couple of girls who are inclined to "cooch." Louise Willis did a toe dance that was artistic. Ben Neff, as the negro prince was very funny, but Jack Reid carried most of the comedy and was the real hit of the show. Of the women Clyde Darrow is easily the best. She and Flo Elliott in the first part get away with a lot of "smut" that is undignified. Fannie Wood was very acceptable and Ella Gilbert as Mrs. Astorbilt was excellent. In the olio are three vaudeville numbers, consisting of the Great Christy Jugglers, a fine comedy act; Flo Elliott and Ben Neff are good for an "intermission." A Dutch team appears but were not of sufficient importance to have their name placed on the programme.

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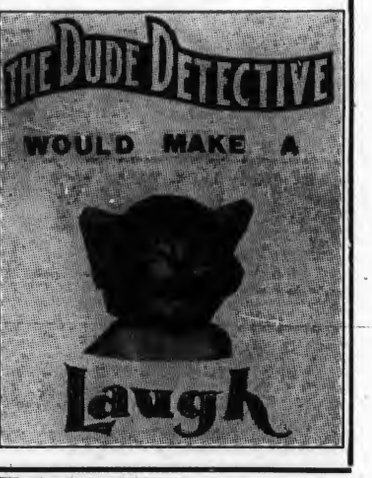

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GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (Davis-Churchill Circuit, mgrs.).—Harry LaSalle, novelty club juggler, pleased; Frank L. Perry, dancing violinist, very good; Roxit and Wayne, "Cowboy From Texas," only fair; Lillian Ashley, child impersonator, good; Rennee Family, character change artists, well received.——NOTE.—There are now seven picture shows operated here and all doing big.—A. J. Gillingham, proprietor of the Vaudette and Royal, has opened a rental agency for films and machines.—Alvo and Copeland are home for a visit. H. E. B.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Ethel Levey, headliner of the week, pleased as usual, although handicapped with a bad cold; Ed F. Reynard, the ventriloquist, does wonderful work with his wooden figures; Abrams and Johns have a pleasing sketch; Steele and Edwards made a good impression in a singing and musical act; Work and Ower, clever acrobats; Apdale's Animals, very intelligent and pleased the little folks; Tyson and Brown, good dancers.——SCENIC (H. C. Young, mgr.).—W. H. Burke is an excellent imitator; Jess Travers, ill. songs.——Nickel and Crystal moving picture theatres are drawing large audiences.

WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Knoblanch & Hersker, props.).—Bill deserves special mention, headed by The Sidonias, in comedy sketch, very clever; Mack and Phelps, travesty, repeatedly encored; Texarkana and Walby, singing and dancing, very good; Ed Eustus, equilibrist; Wm. M. Phillips, ill. songs, fair. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—A nicely balanced bill is headed by Marie Wainwright in "Our Baby"; Rube Welch, Kittie Francis and Company are the laughing hit; James H. Tiernan and Company, a musical comedietta, "The Taming of the Beast," pleased; Watson's Farmyard, good as ever; Willie Weston, impersonator, good; Dora Ronca, gypsy violiniste, pleased; others are Devine and Williams and Carter, Taylor and Company. JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, res. mgr.).—"The Stunning Grenadiers" head the bill this week and lend distinction to a program that is otherwise rather ordinary. The audiences enjoy the excellent singing of this pretty organization of girls, and Meredith Meredro, the prima donna, and Maudie Corbett, the soubrette of the aggregation, come in for a large share of favor; Little Miss Corbett is good enough to be given a better opportunity; what little she does is keenly relished; Col. Gaston Bordeverry, the expert rifle shot, gives his clever exhibition. Others on the bill are Geiger and Walters, who are well liked in their musical act; George Austin Moore, the vocalist, who is in poor voice this week owing to a severe cold; Anita Bartling, a dainty juggling girl; the Gartelle Brothers, in their familiar burlesque roller skating act; Herbert and Willing, minstrel comedians, and the Two Lorettos, ordinary comedy acrobats.—EMPIRE (Harry Drury, res. mgr.).—"The Colonial Belles" not only give a minstrel "first part" as the opening feature of their show, but they parade the city's streets as well—riding around town in open carriages as a morning advertisement. The show is a bright entertainment as burlesque shows go. ——GAYETY (Edward Shayne, mgr.).—"The Runaway Girls" are at this house for the week, giving a performance that catches on with the burlesque-goers. Milton Schuster and William Monahan carry the burden of the comedy, and get away with it to everybody's satisfaction apparently. There are some good numbers in the vaudeville portion of the entertainment. The Three Livingstons, European acrobats, give an excellent exhibition, and the Bowery Trio made a hit Monday afternoon although working under rather distressing circumstances. The billing of these vocalists was changed at the last moment from "Bowery Quartette" to "Bowery Trio," the fourth member of the organization being at death's door in a St. Louis hospital. The three young men went through their routine with heavy hearts at the Monday matinee. They were anxious to get through with it as soon as possible, and the audience, mistaking their brisk style for "snap and go," insisted upon applauding them vociferously and calling them back time and again. L. W.

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JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—Joseph Hart's "Futurity Winner" is the headliner, and barring a slight accident on the opening night, pleased immensely; Felix, Barry and Barry, in "The Boy Next Door," were unable to appear the first night, owing to the non-arrival of their stuff. The management gave everyone "rain checks," good for the remainder of the week. The act went on Tuesday, however, and scored. The Americus Comedy Four, travesty singers, pleased; Otto Bros., German comedians and parodists, were fair; The Okounine Trio, in a comedy musical act, were good; Herbert Cyril, the English Johnnie, was good; The Pelots, comedy jugglers, were very clever. Attendance continues fine.—— PARK (H. W. Scherer, mgr.).—With Zimmer, novelty juggler; Herbert Brooks with his mysterious trunk; Newhold and Carroll, novelty parallel bar act; John McLaughlin in songs, and Collins and Brown, Dutch comedians, the Park has one of the best balanced bills it has yet had. Business is first class. JESTICAM.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—The Zourence Arabs and The Florence Troupe of acrobats joint headliners, both excellent. Others are The Zonbollaekelss, novelty; Kataro, Jap juggler; Goodwin Sisters, bar; Chris. Lane; all well received. A. J. STEVENS.

KALAMAZOO, MICH.

BIJOU VAUDEVILLE.—Week Oct. 21: Jones and Rayman, comedy sketch, good; Mabel and her trained animals, excellent; the Three Walseys, sensational acrobats, especially good; Zellah Covington and Rose Wiegin, "For Her Sister's Honor," well acted. DIZ.

KANSAS CITY, MO.

From the marked improvement in attendance at the Shubert Theatre the bills there have caught on and Sunday night the house was crowded and it is noticed that the matinees are "picking" up. The bill this week comes direct from Chicago Auditorium and is very good throughout.—— SHUBERT (Walter Sanford, mgr.).—Fred Karno's Pantomimists, headliner, very clever; James J. Morton, monologist, funny; Ida Fuller, fire dancing, exceedingly striking; M. Deroches and Mlle. Blanca and their dogs, new and interesting; Dumond Minstrels, good singing voices; the Okabe Family, Jap. acrobats, and the McBanns, skilful club jugglers, went well; Eva Mudge, "The Military Maid," did not appear, and J. W. Winton, ventriloquist, in her place; one of the best on bill.——Orpheum (Martin Beck, gen. mgr.).—All star bill. The Immensaphone, headliner; Watson, Hutchings and Edwards, in "The Vaudeville Exchange," here before, but as many laughs as ever; Mason-Keeler Company, in "A Hero," very clever; Henri French, magician and impersonator, good; Emma Francis and Arabs, dancing and singing, entertaining; The Three Renards, aerial, sensational; Helen Adair, impersonator, new and good; Phil and Nettie Peters, comedy entertainers, really funny.——CENTURY (Jos. R. Donegan, mgr.).—"Miss New York, Jr.," and Henry Ordeman, heavyweight wrestler, good show.——MAJESTIC (Clint Wilson, mgr.).—"World Beaters" and Max Luttberg, lightweight wrestler, drawing cards. FAIRPLAY.

KEOKUK, IOWA.

GRAND OPERA HOUSE (D. L. Hughes, mgr.)—Helen Bertram; Leroy and LeVanion, comedy bar artists; Geo. A. Beane and Company, "A Woman's Way"; Flo Adler, singer; William Windom, "The Colored Nurse Girl"; Woods and Woods, equilibrists; Bissett and Scott, dancing team.——LASALLE (D. E. Reeves, mgr.).—Dan Rice, Margaret McBride, Major Del Fontaine, Edlie Moon, Harry Gray.——NOTES.—The Grand Opera House will open with greater vaudeville, under the direction of D. L. Hughes, on Monday. —Starting next Monday, a new vaudeville house will be opened under the direction of C. H. Dodge. Everything will be in readiness by that date. R. R. R.

LAWRENCE, MASS.

COLONIAL (J. [illegible], mgr.).—Owley and Randall, juggling, [illegible] fine, clever and funny; Katherine Bartlett, [illegible]ienne, good; Cook and Stevens, comedy, [illegible]; John T. Kelly, "A

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Touring Klaw & Erlanger's CIRCUIT

All communications care R. C. MUDGE, 1553 Broadway, N. Y.

Game of Con," received merited applause; Patsey Doyle, monologist, pleased; Takezawa Troupe of Japs, acrobats and equilibrists, big hit; Claude and Fannie Usher went well ——LYCEUM THEATER (Wm. H. Gallagher, mgr.).—Nellie Hartford's Burlesquers. Olio: Blanch Loriug, ill. songs, went well; Foster and Hughes, comedy boxers, very funny and clever; Nellie Hartford, songs and dances, took well; Frank Phipps, Irish comedian, big hit.——NOTE.—Claude and Fanuie Usher in "Fagan's Dream" came to the Colonial Theatre, to take the place of Charles A. Stevenson and Company in "The Prisoners of War," on Tuesday, and played the week out.

JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Martyne, mgr.).—The hit of the bill is a sketch entitled "Friendship," presented by Perkins and Lappin Company; Wallace V. Goodwin is also good in a monologue; Derry and Francis, "The Rube and Bachelor Maid," win their audience from the start; other numbers are The Bartelms, foot and hand balancers, and C. B. Martyne, ill. songs.——PEOPLE'S (M. Cunningham, mgr.).—Herbert Chelsey and Company, sketch, "An Episode in '61," which is very entertaining; Cowey and Delle, comedians, very good; Mr. and Mrs. Lloyd Spencer, sketch, good; McCune and Grant, acrobats, do some good stunts; Roy Lindsey makes a hit in singing.

J. E. FAULKNER.

LIMA, OHIO.

ORPHEUM (Will. G. Williams, mgr.).—A good bill playing to capacity business. Mack and Held, singing, dancing and bag punching, good; Billy Moore, blackface, took well; Veloise Brothers, equilibrists, the best act of its kind seen here; Burton, Hughes and Barton, comedy sketch, good; Little Grettela Hughes made a singing hit; Tegge and Daniels, German comedy, well applauded; Magdaline Kiefer, ill. songs, good.

L. F. WAKEFIELD.

LITTLE ROCK, ARK.

MAJESTIC (Saul S. Harris, mgr. Monday rehearsal 10:30).—Muller, Chunn and Muller, good hoop rolling; Fiske and McDonough, good; Emmalyn Lackaye, vocalist, fair; Hilda Thomas and Lou Hall in "The Lone Star," laughing hit; Borani and Nevaro, clever acrobats; Judge, Dacoma and Judge, acrobatic act.——THEATORIUM.—Moving pictures and ill. songs to good business.——WONDERLAND (F. Jenuen, mgr.).—Moving pictures.——JO-JO.—John McClure, mgr.).—Moving pictures. JIM.

LONDON, ONT.

BENNETT'S (J. D. Elmo, res. mgr.).—The Sisters Don, character and comedy artists, convulsed the house; Fred and Bess Lucier, very good; Henry Clive, entertainer, well liked; Irene Love, soprano, big reception; Gilbert and Irving, parodies, good; Gardner and Stoddard, went big; Tom Moore, coon songs, best yet; Leon Morris and company, ponies, pleased immensely.

M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS (William G. Riechmann, mgr.).—Myles McCarthy and Alda Woolcott, "The Race Tout's Dream," very good; Transformation Four, English musical oddity, pleasing; Arthur De Ming, monologist, clever as ever; Harding and Ah Sid, "Fuu in a Chinese Laundry," good; Laura Howe and her Dresden Dolls, fair; Francelli and Lewis, "A Bit of Stage Comedy," found favor; Ida Russell and Rose Church, "From Society to the Bowery," very good; Bingham and Gable, musical, clever; Joan Lester, singer and comedian, pleasing; Marshall and Morris, comedy bicyclists, good; Mlle. Olive, juggler, very clever.——MARY ANDERSON (Max Fabish, mgr.).—Hope Booth and Company, "The Little Blonde Lady," very good; Hermann, magician, good; Mlle. Chester and her statue dog, pleasing; Frank Bush, monologist, won applause; Kara, juggler, good; Tourbillion Troupe, cyclists, clever; Finley and Burke, "A Satire on Vaudeville," received a welcome; Carroll and Cook, parody singers and comedians, pleasing.——BUCKINGHAM (John H. Whallen, mgr.).—"The Lady Birds" Company, presenting a two act musical burlesque entitled "The Isle of Samoa," with many pretty girls and good voices, put up a show that was notable for its musical features.——NOTES.—Ranch 101 Wild West Show is exhibiting here this week with a large attendance.—Louisville will have its first amateur night at Hopkins this week. CHARLES A. REINHARDT.

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LOWELL, MASS.

HATHAWAY (John J. Shannon, mgr.).—Alfred Kelsy and Florence Guise, "A Tale of a Turkey," big hit; Harry Burgoyne, English coster singer, good; Waterbury Brothers and Tenuey, musical sketch, good; Alvalo and Othella, gymnasts, good; Ben Ryan and Geo. White, dancing, very good; Melville and Higgins, singing and dancing, very pleasing.——BOSTON VARIETY (Wm. F. Lyons, mgr.).—The Blue Cadet Burlesquers. Olio: Fagan and Morrison; Wood and Lawson; Bailey and Fickett; Lillian Lorella.

JOHN J. DAWSON.

MALDEN, MASS.

HATHAWAY'S (George H. Morse, mgr.).—The Military Octette, best on bill; Mr. and Mrs. Allison pleased; Friend and Downing, Hebrew comedians, hearty reception; Daly Brothers, hand balancing, fair; Virginia Graut, comedienne, very good; Charles and Nellie King, singing and dancing, excellent.——NOTE.—Jacob A. Goldberg, resident manager, has resigned to take position as dramatic editor on the Lawrence "Telegram."

MAHANOY CITY, PA.

FAMILY (Harry Knoblauch, gen. mgr.; E. F. McAtee, res. mgr.).—James T. Kelly and Lillian Massey, "Two Kings and a Queen," pleased; Fraser Trio, highland dances, very good; Gert and Robert Day, instrumentalists, fair; Al. Wilson, monologue, fair; Tanna, juggler and equilibrist, very good; Reese Rosser, ill. songs, very good. J. O. ASHTON.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—Sartella, clever; Marron and Marron, fine; J. P. Kennedy, Irving Brooks and Company, hit; Newell, gymnast, fine.——SCENIC (John Francis, mgr.).—Moving pictures and ill. songs.——NOTE.—Marron and Marron, at the Lyceum Family Theatre this week, are former Milfordites and are making their first local appearance since they made their professional debut here thirty-five years ago on the same stage. CHAS. E. LACKEY.

MILWAUKEE, WIS.

SHUBERT (Edwin Thanhouser, mgr.).—Sunday matinees were reinstated at this house on the 27th. Wreck on the St. Paul R. R. held company's arrival until 2:30. Curtain rang up at four. Money was refunded to part of audience. Ollie Young and Three Brothers opened the bill, hoop rolling act, very attractive; John Birch, monologue, fair; Mlle. Louise Agoust and Company, juggling novelty, liked; Josephine Sabel, comedienne, big reception; Henry Lee, impersonations, very good; Morris and Morris, acrobats, amusing; Joe Flynn, monologue, good; Joseph Hart's Military Girls, with Louise Mink, best of Mr. Hart's many acts seen here.——GAYETY.—Rice and Barton to crowded house, being former Milwaukeans their reception was big. Their burlesques, "Broadway After Twelve," and "The Red Light District," uproariously funny; Mildred Gilmore, songs and monologue, full of ginger; The Nicodemus Trio, comedy musical act, entertaining; Pierce and Maizee, singing, dancing, costume changing, clever; McKee and Van, blackface comedians, very popular; Bert Baker, Irish comedian, carried off the honors in the olio.——NEW STAR (Frank R. Trotman, mgr.).—George A. Street and his company as an added attraction to the Merry Makers, which opened at the Star, Sunday to houses packed at both performances. The others in the vaudeville olio are O'Rourke and La Belle Marie, Orletta and Taylor, Cohen and St. John and Sam J. Adams. Street's production of historical events is worthy of higher class company.——CRYSTAL (F. Winters, mgr.).—Walter Panlter, assisted by F. H. Livingstone and Colletta Power, head the list in a playlet, "The Poet, the Reporter and the Maid." Marie Yuill and Robert Bayd, dancing and imitations, applauded; Ed Lavine, juggler, very good; Clemenso Brothers, musical and comedy acrobats, entertaining; Jeanette Harrar, ill. songs, good.

MOBILE, ALA.

LYRIC (G. Newbrick, mgr.).—Week October 21. Burnham, White and Company, playlet, good; Baader and Lavelle, bicycle troupe, excellent; Terry and Elmer, clever; Laura Bennett, hit; La Crandall, wire, well received. NAN.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—A nicely gotten together bill to full houses. Jesse Lasker's "Robinson Crusoe's Isle,"

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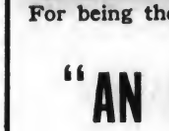

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with Rogers and Deeley; Frank Fogarty, the Irish wit, with original stories; Byron and Langdon, in "The Dude Detective"; Jas. H. Jee, wire walker, one of the best seen here; Clark-Bergman and Mahoney, songs and dances; Five Spillers, musical act; Coccia and Amato, in a clever skit, pleased; W. H. Murphy and Blanche Nichols, assisted by Georgie Leary and Wood Fuller, in "From Zaza to Uncle Tom," good travesty sketch and made good.——SHUBERT (C. A. Williams, mgr. Monday rehearsal 10).—Advanced vaudeville will be interrupted here for one week by the appearance of Blanche Bates in "The Girl From the Golden West."——WALDMANN'S (Lee Ottolengui, mgr.).—Manchester's "Crackerjacks," with Bob Van Osten, European Trio, The Mannings, Vardon, Perry and Wilbur, Millard Brothers as chief attractions. A large chorus and good scenery are features in the two burlettas.——ARCADE (L. O. Mnmford, mgr.).—Special performances will be given here on Hallowe'en night, when the house will be open until after midnight. Geo. Greenewald is making good.

JOE O'BRYAN.

Lloyd and Company, eight singing and dancing girls; Four McNallys, acrobatic wire act; The Whitesides, in nonsense; Palmer and Saxton, Hebrew impersonators; George Lavender, Joe Thompson, lit. songs. Pleasing bill, well received.——FRITZ'S (Fred Fritz, prop.).—Sisters Vernon, Claudia Hewlette, Jones and Raiveile, Florence Reed, Nixon and Moran, Beulah Lane, Trixeda and Robinson, Eva Fonda, Martin and Crouch, Dick Marettus, The Hewlettes and stock in "King Jesse James."—NOTES.—Jesse Mae Lloyd, who underwent an operation for appendicitus in Seattle, Oct. 5, is convalescing and expects to join her company at Sacramento in two weeks.—Owing to the illness of Mrs. Jansen, the Great Jansen Company were unable to fulfill their engagement at Pantage's last week.

W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr. Monday rehearsal 9).—George Abel heads the bill and his offering met with big success; Hart's Rain Dears, big hit, as were Howard and Howard; Carletta

What do you hope for in 1908? And what do you expect to get or achieve? Send in your "hopes" for publication in Variety's Anniversary Number, using the form below.

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NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr.).—"Buster Brown" with vaudeville features. Nellie V. Nichols, as "Susie Sweet," in a singing and dancing act, a big hit; Roger Gray scored in a Hebrew act; George Yeoman made a hit with his Dutch monologue, which was new and bright; The Hughes Musical Trio scored heavily with their excellent instrumental selections.

ROY W. JONES.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Rice and Prevost are easily the star feature of this week's bill. Their act has gone big at each performance and they are funnier, if possible, than last season. Gus Edwards' production, "Blonde Typewriters," with Johnnie Stanley, is unique and created a furore of enthusiasm. Paul Quinn and Joe Mitchell, in their skit, "The Land Agent," are immense. Happy Jack Gardner has some new interpolated songs and parodies, which called for many repetitions. Patrice, assisted by Chas. Hutchinson, pleased with the playlet, "A New Year's Dream." Netta Vesta gave a repertoire of songs, and Alsace and Lorraine entertained with musical novelties.

E. J. TODD.

PITTSBURG, PA.

GRAND OPERA HOUSE (H. Davis, prop.).—Robert Hilliard goes back to "As a Man Sows." He is assisted by Marie Rawson, whose work is most effective. Lalla Selbini does a bicycle act that is ordinary in its straight work but strengthened by a little comedian who is really funny; The Exposition Four have a singing and musical act about as good as any; The Village Choir, on a return date and are as popular as ever; The Zannettos do a very clever juggling act; Elizabeth Murray lost her train and she did not appear until Tuesday, her new songs and stories are the best she has ever had; Morrow and Schellburg have a clever little sketch and play it well; Clifford and Burke are two Pittsburg boys and their friends were out in great numbers to welcome them; their act is altogether enjoyable.

P. S. C.

PORTLAND, ORE.

PANTAGE'S (John A. Johnson, mgr.).—Week 21: Una Clayton and Company, "What's in a Name"; George Thatcher, blackface; Jesse Keller Troupe, six bicyclists; The Great Jansen Company, illusionists; Hardie Langdon, comedienne; Jean Wilson, lit. songs. Entire bill excellent.——GRAND (James H. Errickson, mgr.).—Jessie Mae has a pretty setting but his work shows nothing new; Donald and Carsen, good; Joe Deming, Weston and Young, Monroe, Mack and Lawrence, and Sheck Brothers completed the bill and all took well.——IMPERIAL (John Hill, mgr.).—A show full of ginger from the start is that of the Star Show Girls. Comedians, songs and chorus well up to the mark.——SCENIC TEMPLE.—Vaudeville and pictures both up to the standard. They include Campbell and Beard, Bessie Netran and Harry Mason.——NICKEL.—Bob Alden heads a good bill and draws capacity houses.

S. M. SAMUELS.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—The Hurleys, gymnasts, very clever; Lee Tung Foo, pleased; Griff, good line of talk; Dixie Serenaders, pleased as usual; Goldsmith and Hoppey received very liberal applause; Knight Brothers and Marion Sawtelle, latter's monologue excellent; Emmet De Voy and Company, "In Dreamland," a pleasing fantasy, ably acted.——BIJOU (Updegraff & Brownell, mgrs.).—Half week, The Majestics, very well received; second half, Rose Hill English Folly Company.——NOTES.—Harry Redeny, of the Dublin-Redcay Troupe, now at Grand Opera House, Brooklyn, spent last Sunday at his home in this town.—Ziska and King have been engaged by the management of Pendora Park for the coming summer.

GEORGE RITER.

ROCHESTER, N. Y.

COOK'S OPERA HOUSE (Wm. B. McCallum, mgr.).—Charles E. Evans, Rochester boy, in condensed edition of "There and Back," well received; "Jack the Giant Killer," miniature musical comedy, pleased; Bessie Wynn, a favorite; Howard and North, pleased greatly; Batty's Bears, good; Brothers Permane, clever; Milt Wood, won merited applause; Royal Musical Five, excellent; good patronage.——BAKER (Richard Baker, mgr.).—Harry Tate's "Fishing" tops bill and pleases immensely; Woodward's Seals, entertaining; Dolan and Lenharr provoke much laughter with sketch, "A High-Toned Burglar"; the Three Yoscarys, good; Ray L. Royce, well received; Marie Florence, pleased; Caron and Farnum, fair; Quigley Brothers, clever but need sprucing up.

SAN ANTONIO, CAL.

LYRIC AIRDOME (H. H. Hamilton, mgr.).—Burton and Vance, eccentric comedians, none better ever seen here; Fred Swift, musical artist, extremely funny; Lydell and Butterworth, blackface dancing act, good; Billy Price, singing comedian, popular.

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JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.

ARTHUR J. McWatters and GRACE Tyson
Specially engaged by Mr. Geo. W. Lederer for his stupendous production "The Girl Rangers."
Walnut St. Theatre, Phila., Pa., indef.

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World's Greatest Troupe of Acrobats
No others like it. Now playing Klaw & Erlanger circuit.

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Orpheum and Keith Circuits—46 Weeks.

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No. 2 Comedy Circus
Playing Fairs and Keith Circuit.

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Presenting "A Bachelor Wife."
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"The Boy With the Dialects."
Booked Solid Until May 1.
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BURLESQUE ECCENTRICS.
N. Y. Hippodrome, indef.

JANE GILBERT
With MAY TULLY IN "Stop, Look and Listen"
WEEK NOV. 4, HAMMERSTEIN'S, N. Y.

THE MAGNETIC
MAIDA DUPREE
Singing and Dancing Comedienne.
"High School Girls." WEEK NOV. 4, BON TON, JERSEY CITY.

Lillian Hale
AND CO. In "THE PHANTOM RIVAL."
One of the laughing hits last week at Orpheum, Reading. Oct. 28, Broadway, Camden, N. J., K. & P. time.
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TORCAT
"The bill has a strong feature in Torcat, the French comedian. His quarter hour is one of the busiest and funniest on the program at the Orpheum."—The Allentown "Morning Call," Oct. 22d.
Week of Nov. 4th, Poli Theatre, Springfield, Mass.

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This ORIGINAL and UNIQUE
INSTRUMENTAL SINGING ACT
was for four weeks a heavily FEATURED ATTRACTION at the NATIONAL THEATRE, SAN FRANCISCO, and can claim the distinction of being the first act that has ever played that number of consecutive weeks at Frisco's most popular vaudeville house.
After finishing their Western time, the Trio will return to the East, when ATTENTION WILL BE GIVEN TO THOSE who have cast APPROVAL ON THE ACT BY COPYING.

SHECK BROS.
HIGH CLASS ATHLETES
A New Western Act
Eastern Managers Take Notice
J. J. MURDOCK, Agent

READ! READ! READ!

WHAT THE BOSTON CRITICS SAID ABOUT

FRANK FOGERTY

"Evening Traveller," Oct. 15.

"QUIET POLITICS AT ORPHEUM THIS WEEK.

"With echoes of the riots at the Springfield convention still disturbing the political peace, it is interesting to attend the political meetings which are being held twice daily in the Orpheum this week. There everything is peace and harmony while Frank Fogerty, the monologist, whose stories of Kerrigan and O'Brien are being told all over the town, organizes the audiences into a convention and tells why O'Brien won't accept the nomination if it isn't tendered him. "Ain't I right, boys?" shouts Fogerty every little while for his friend O'Brien, and the audience responds, "Right you are, Pat." Fogerty waxes eloquent in his plea for votes, and the audience warming under his enthusiasm, shouts lustily. When the end comes, Fogerty bows himself off the stage, and the audience settles back and looks foolish. It requires a clever man to make an audience up to such a pitch, but Fogerty has no difficulty doing it twice daily."

"Morning Post," Oct. 15.

"ORPHEUM THEATRE.

"Billed as the Dublin Minstrel, Frank Fogerty, a newcomer to Boston, easily walked away with all honors of a big vaudeville bill at the Orpheum last night. Fogerty is a teller of Irish stories and a singer of Irish songs, and he scored so emphatic a hit that he simply had to beg the audience to let him depart in peace."

"Tribune," Oct. 15.

"FOGERTY LEADER OF ORPHEUM'S BILL.

"In the vaudeville entertainment at the Orpheum this week the act which is advertised as the headliner is The Seventeen Human Flags. If appreciation by the audience counts for anything Frank Fogerty, who is billed in the misleading title of a minstrel, carried off the honors."

PROGRAM

ORPHEUM

Peerless American Vaudeville — Boston's Great Popular Vaudeville Theatre — Week of Oct. 14 — Europe's Greatest Novelties

M. A. Shea Presents Frank Bryant's Musical Sensation

SEVENTEEN HUMAN FLAGS

AND INTERNATIONAL PEACE CONFERENCE

"10 A. M. or the Morning After" CHARLES WAYNE & CO. Including Miss Gertrude Des Roche

"THE FLIP MRS. FLOP" WELCH, FRANCIS & CO. With Misses Coyle, Beatrice and Dyer

CARLYLE MOORE-COUNTISS CO. CATHERINE

In Cecil De Mille's Powerful Playlet, "THE MAN'S THE THING"

The Frolicsome Comedians	The Devil Dandy
BLOCKSOM & BURNS	JUNO SALMO
BLACK & JONES	KINETOGRAPH

Special Added Attraction FRANK FOGERTY The Dublin Minstrel

"Globe," Oct. 15.

"Frank Fogerty, a rapid fire monologist, styled the Dublin Minstrel, is a whole show, and his entirely new jokes and native Irish wit kept the crowd convulsed with laughter."

Boston Notes "Variety," Oct. 19.

"Frank Fogerty, the Dublin minstrel, is the real hit of the bill. He has twenty minutes of solid laughs to his credit."

"Herald," Oct. 15.

"Frank Fogerty, The Dublin Minstrel, pleased mightily and was voted as the best in his line that has been seen here since the days of the lamented John W. Kelly. Beginning with a song, capitally done, and continuing with a string of stories following each other in an amazingly rapid style, he succeeded in fairly convulsing his audience and was rewarded with a storm of applause."

Boston "Journal," Oct. 15.

"NEW STAR A HIT AT THE ORPHEUM.

"Frank Fogerty is his name, and all he does is to sing songs and tell stories about his friend O'Brien, but he caught last night's big audience at the Orpheum and was easily the hit of the bill. Fogerty is absolutely new to Boston patrons of vaudeville, but on his first appearance he won them and experienced no difficulty in keeping the house in an uproar of laughter. The crowd that packed the big house last night couldn't get enough of Fogerty, and he was finally compelled to beg off on the plea that he was suffering from a severe cold."

"Evening Transcript," Oct. 15.

"Frank Fogerty, the Dublin minstrel, and here for the first time, has a string of jokes and patter songs which are new and clever. Mr. Fogerty is a tall, slender individual with a certain amount of natural humor which does not demand that he dress ridiculously to make his jokes tell. All that it is necessary for him to do is to come upon the stage and talk. In his patriotic speech, he invites all the audience to convince him by word of mouth that he is all right, and they did so amusingly."

Boston Notes N. Y. "Sunday Telegraph," Oct. 20.

"HITS BOSTON IRISHMEN.

"Persons who claim to know, and who have volumes of statistics to prove their claim, say that there are more Irishmen in Boston than there are in Dublin, and for that reason Hubbites think that they can recognize a talented Irish comedian when they stumble across him. This week at the Orpheum Frank Fogerty, with his rich brogue and humor, seemed to hit Bostonians in the right spot. It is the first time that Fogerty has played Boston, and one critic stamped him as a second John W. Kelly."

Ain't I Right, Boys? FRANK FOGERTY, "The Dublin Minstrel"

Hurled into Vaudeville by HARRY LEONHARDT

Booked Solid Until June, 1908, K. & P. Circuit

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First Laughing Week, Nov. 4, GOTHAM THEATRE, BROOKLYN. DON'T OVERLOOK IT

WESLEY & PINCUS, Agents

SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Excellent bill. Stapleton and Chaney, jugglers, good; Armstrong and Levering, comedy bicyclists, very good; "Mascot," horse, best seen here; Harry Holman, monologue, good; Nilsson's "Flying Ballet," first class.

MILLER.

Zue McClary.

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ST. LOUIS, MO.

COLUMBIA (Middleton & Tate, mgrs.).—Grace Van Studdiford is headlined this week and her popular and classic songs were splendid; Emmett Corrigan and Company, a big favorite here, made a tremendous hit in a playlet by Oliver White, of St. Louis, entitled "His Wife's Picture"; Spissell Brothers and Mack, comic athletes, were well received; Clark's Hazardous Globe; Mr. and Mrs. Gene Hughes in a satirical piece, "Suppressing the Press," exhilarating nonsense; The Kinsons in "Going Blind"; Geiger and Waters, violin playing, very artistic; Irma Orbasany's Cockatoos; Clarence Wilbur, the former burlesque comedian, and ten funny folks was an unheralded, unannounced hit of the bill.——GARRICK (J. Oppenheimer, mgr.).—Carlin and Otto began to warm the very cold parquet Sunday night. Maud Hall-Macy, Miss Jessie Dodd and Max Von Mitzel followed in a one act sketch, "The Magpie and the Jay," seconded their efforts; The Six Musical Cuttys, a hit; Clifton Crawford is a raconteur, his turn is the same as last seen here, with the exception of Kipling's "Gunga Din," a pleasant surprise; then came the Four Lukens, casting act; Fagon and Byron, Bellonini, Josephine Ainsley are other features.——GAYETY (O. T. Crawford, mgr.).—The Bachelor Club in "The Bachelors' Reception," and "After the Matinee" to crowded houses.——STANDARD (L. Reicherbach, mgr.).—"Advanced Burlesque," "Modern Vaudeville" and Roger Inhof are the inducements offered here this week.——NOTE.—Don Cahon, for three seasons treasurer of the Garrick, will leave shortly for Philadelphia to accept the treasurership of the Forest Theater in the Quaker City.

ED J. CAIN.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—Luigi Malbini, Roman ice sculptor, fine novel act; Fredo and Dare, high class musical comedy, good; May Melbane, soprano, good; The DeComas, gymnasts, very good; The Three Leavys, comedy sketch, opened Monday matinee and were closed; they were replaced by Harrison Bros., comedy sketch, good.——VARIETIES (Jack Hoeffler, gen. mgr.).—Lamont's Cockatoos, very good; Cluxton, Richmond and Company in the playlet, "The Circus Rider," good; Rome, Mayo and Juliet, Georgia minstrels, very good; The Forrest Family of gymnasts, good; Joe Golden, impersonations, good.——COLISEUM (J. H. Barnes, mgr.).Oct. 27, matinee and night, "The Lady Birds," good business; Nov. 3 and 4, "The Rollickers."——NOTES.—Nickeldom, Electric Theatre, Penny Arcade and Dreamland having a large attendance.

ROSS GARVER.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Harry Bulger, big local favorite, well received; Mayme Gerube and Company, clever act; a novel feature, full of thrills, was the turn of Lucille Mulhall and her ranch boys; Great Scott is a clever juggler and balancer; Kelly and Rose are a harmonious pair; Frederick Burns and Company, excellent; The Astrelias, good.——STAR (F. W. Stair, mgr.).—Above the average is the performance of The Nightingales and the company drew large attendance during their engagement.

HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Charles Wayne and Gertrude Des Roche and Company, in "10 A. M.," a great laughing hit; Kingsley and Lewis in "The Professor's Dilemma," has a fund of humorous situations; Keno, Walsh and Melrose, acrobats, won approval; Bertha Walzingerr, English and German songs, pleased; Maddox and Melvin, comedy talking act, very good; Robinson, Parquette and Woods, singing and dancing, won favor, as did Martin Brothers, xylophone experts.——LYCEUM (R. H. Keller, mgr.).—The Cherry Blossoms the first half of the week, in a burlesque on "Brewster's Millions." Last half, the Thoroughbreds.

J. J. M.

REPRESENTATIVE ARTISTS

WEEK NOV. 4—EVANSVILLE.

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EMMA WESTON
CONTRALTO, THAT'S ALL

IMHOF and CORINNE
"IN A STRANGE HOTEL"

THE TWO EXTREMES
ED. JEANETTE
JOHNSTON and BUCKLEY
"Why, Ker-Soit-sy"

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Character and Singing Comedian.

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GEORGE KLEIN
STILL WITH THE BIG SHOW.

The Sensational Acrobatic Comedians.
MONTAMBO and HURL-FALLS
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IN "SUPPRESSING THE PRESS."
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JOSIE AINSLEY
Warbling Every Week in Advanced Vaudeville.

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The Rube and the Living Pumpkin
En Route with the
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NOVELTY DANCING SKETCH.
"The Mixer and the Maid."
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In Vaudeville.

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"Miss NEW YORK, Jr."
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"An Evening with Dickens" "An American Raffles"
Assisted by MISS TINA MARSHALL.
Time all filled till June 7, 1908.

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MURRAY SISTERS
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"THE CANDY GIRL"
With
"THE CANDY SONG."
Written especially for me by AL G. FLOURNOY.

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THE PELLETIERS.
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Best Place in Town and REASONABLE.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—H. W. and Sim Williams' Ideals received a hearty welcome at this house Monday afternoon. They give a good show. The burlesques are "A Day at the Beach" and the "Isle of Mault," which have plenty of bright lines and comedy. The comedians are Jack Magee, Frank Murphy, Clayton Fry, Perrene Sommers and Jack Gruet, who work with vim and keep things moving. Plenty of musical numbers are rendered by Tillie Storke and Ruth Everett, with a good chorus, who are good looking, work well and whose costuming is excellent. The olio consists of Perrene Sommers, in a good sketch; Fry and Allen, skit, met with approval; Jack Magee and Frank Murphy, conversation, good act; The Big Four, combination sketch, well liked.——NEW GAYETY—(W. S. Clark, mgr.).—Sam Scribner's Big Show is the attraction this week. The performance begins with a bright and breezy musical satire, "An Accidental Discovery of the North Pole," which introduces Geo. C. Johnston and Robinson as the chief funmakers. The vaudeville portion is as follows: Falardo, imitations, good; Four Hodges, musical artists, good act; Colton ad Darrow, songs and jokes, went well; Curtin and Blossom, acrobatic comedy sketch, scored; Bowen and Linda give an excellent horisontal bar act.

BILLY BOWMAN.

WATERBURY, CONN.

JACQUES (J. F. Clancey, mgr.).—McMahon's Minstrel Maids and Watermelon Girls fill the headline position acceptably; Brann, Harris and Brann proved to be the best laugh winners; The Chadwick Trio make good, mainly by the efforts of the clever dancer; Carson and Willard sing some good parodies; Devlin and Ellwood, in "The Girl From Yonkers," good; Hallen and Hayes, dancing, is good; Lanole Brothers, acrobatic act, good.

GIRARD.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Wonderland had a banner week. Large audiences at every performance. The bill is one of exceptional merit. Brown and Schomer introduce one of the best dancing novelty performances ever seen in Wheeling; The Stadium Trio do some marvelous acrobatic work; Pertimilla De Arville's violin playing was greatly appreciated; Senator Bell's monologue was a roar, his local hits were very clever; a little sketch by John and May Burke is full of laughs and good music, won them great applause.

C. M. H.

WORCESTER, MASS.

The Franklin Sq. has as good a bill as it has had since it opened, but does not seem to draw the business.——FRANKLIN SQ. (Frank S. Waldo, mgr.).—Sadie Alparabi, equilibrist, hearty applause; Mozarto, musical act, new to the people here; Frank Maltese and Company in "The Wrong Mrs. Appleton," good laughing act; Harry Thompson, "Mayor of the Bowery," a hit; May Ward and her "Eight Dresden Dolls" made a big hit; Jordan and Harvey make good with their Hebrew dialect number; The Sisters Rappo, very good; Hickey and Nelson, song comedy team, went well.——POLI'S (J. C. Criddle, mgr.).—The Darras Brothers, equilibrists, very good; Elsie Boehm, female baritone, forced to respond to the limit of her repertoire; Coates and Grundy's "Watermelon Trust," kept the house in laughter; Reiff Brothers, good dancers and singers; Wm. Hawtrey and Company, "Compromised," scored substantially, the story is one that appeals to all; Frank Shannon, who appears as David Durand, was greeted by many friends, as he played here with Poli's Stock Company the season of '06; Charles F. Semon, "The Narrow Fellow," was a hit the minute he stepped on the stage and held the people in his old-time form; Sie-Hasan Ben Ali's Arabian gymnasts, one of the best troupes that have been seen in Worcester.

W. M. SHERMAN.

YOUNGSTOWN, O.

TEMPLE (Hervey Arlington, mgr.).—Tom and Annie Collins, sketch artists; James Holt, wire walker and juggler; Clarice Templeton, vocalist, and the Templeograph motion pictures.——NOTES.—Robert Cunningham, formerly manager of Idora Park, has accepted a position in Philadelphia.—The Chicago Stock Company at the Grand has as vaudeville numbers Lorell, equilibrist; Dottie Green, toe dancer; George Florer, character singing and dancing comedian; Leona, "the doll soubret," and Delavette and Company, magical act.—McIntyre and Heath greeted old acquaintances here 28. [illegible] started their minstrel company in Youngstown in 1886.

C. A. LEEDY.

DO YOU KNOW
SPARERIBS

LOOK THESE BILLS OVER CAREFULLY

THEY ARE WITHOUT DOUBT THE MOST BRILLIANT, MOST COSTLY, MOST IMPORTANT AND MOST AMBITIOUS COMPOSITE PROGRAMS EVER PRESENTED SIMULTANEOUSLY IN THE ENTIRE HISTORY OF MODERN VAUDEVILLE

KLAW & ERLANGER'S UNIVERSAL VAUDEVILLE FESTIVALS EVERYWHERE THE WEEK OF NOVEMBER 4

THE ENTIRE COUNTRY IS AGOG A NEW AND IMPRESSIVE EPOCH IN VAUDEVILLE

"IT IS THE ARTISTS WHO HAVE MADE THIS GLORIOUS TRIUMPH POSSIBLE"

CHICAGO
AUDITORIUM THEATRE

*MONTI BALDINI (debut).
*TABLOID "CARMEN."
*GEORGE EVANS.
*HARRY TATE'S "FISHING."
*WOODWARD'S SEALS.
*COTTRELL-POWELL.
*JULIAN ROSE.
*BARON'S MENAGERIE.
*COUNTRY CHOIR.
*HART'S "MILITARY GIRLS."
*PEERLESS MOWATTS.

NEW YORK
NEW YORK THEATRE

*HARRY LAUDER (debut).
*MAY BELFORT.
*JEAN CLERMONT (debut).
*CURZON SISTERS.
*MAY WARD'S "DRESDEN DOLLS."
*COLLINS AND HART.
*FOUR BARDS.
*SYDNEY GRANT.
*HANVAAR AND LEE (debut).

BOSTON
TREMONT THEATRE

*HETTY KING.
*PAUL CINQUEVALLI.
*THAT QUARTET.
*LOUIS SIMON and
*GRACE GARDNER.
*BOSANQUET.
*THE GAUTSMIDTS.
*CARTMELL AND HARRIS.
*ZARETSKY TROUPE.

PHILADELPHIA
FORREST THEATRE

*VESTA VICTORIA.
*LEE HARRISON and
*HIS "BROADWAY GIRLS."
*MLLE. AGOUST AND CO.
*JOE MAXWELL AND CO.
*DUFFIN-REDCAY TROUPE.
*MOSHER, HOUGHTON and
*MOSHER.
*CHARLES KENNA.
*MLLE. EMMY'S PETS.
*QUIGLEY BROTHERS.

NEWARK
SHUBERT THEATRE

*LOUIS MANN (debut).
*EDITH HELENA.
*W. S. HARVEY AND CO.
*BELLMAN AND MOORE.
*JORDAN AND HARVEY.
*LEO CARRILLO.
*GOLTZ TRIO.
*NEWHOLD AND CARROL.

BUFFALO
TECK THEATRE

*R. G. KNOWLES.
*BARNOLD'S DOGS.
*MAUDE HALL-MACY & CO.
*CAICEDO.
*CARLIN AND OTTO.
*ALEXANDROFF TROUPE.
*BILLY VAN.
*RAWSON AND JUNE.

ROCHESTER
BAKER THEATRE

*HENRY LEE.
*CLAIRE ROMAINE.
*THOMPSON'S ELEPHANTS.
*DANKMAR-SCHILLER TROUPE.
*BARNEY FAGAN and
*HENRIETTA BYRON.
*JOHNNY JOHNS.
*MEREDITH SISTERS.
*HERBERT BROOKS.

KANSAS CITY
SAM S. SHUBERT THEATRE

*HARDEEN (return).
*GRACE HAZARD.
*HOPE BOOTH AND CO.
*KONORAHS.
*VINIE DALY.
*MARCO TWINS.
*CARROLL AND COOKE.
*THE GLINSERETTIS.

BROOKLYN
GRAND OPERA HOUSE

*ROMANY OPERATIC TROUPE.
*DAVE LEWIS.
*WILFRED CLARKE AND CO.
*SIX BROS. LUCK.
*ETOILE'S SOCIETY CIRCUS.
*PRELLE'S DOGS.
*DE FAYE SISTERS.
*RAY L. ROYCE.
*ERNESTO SISTERS.

MONTREAL
ACADEMY OF MUSIC

*EDNA AUG.
*HARRY CORSON CLARKE AND CO.
*RALPH JOHNSTONE.
*WILLY ZIMMERMAN.
*HERBERT'S DOGS.
*CANFIELD AND CARLETON.
*JAMES F. MACDONALD.
*BAPTISTE AND FRANCONI.

ST. LOUIS
GARRICK THEATRE

*KARNO'S COMEDIANS.
*JAMES J. MORTON.
*JOSEPHINE SABEL.
*KARA.
*OKABE FAMILY.
*EVA MUDGE.
*O'BRIEN-HAVEL COMPANY.
*DESROCHES AND BIANCA.

MILWAUKEE
SHUBERT THEATRE

*SIX MUSICAL CUTTYS.
*CLIFTON CRAWFORD.
*JEWELL'S MANIKINS.
*W. C. FIELDS.
*HERAS FAMILY.
*MARIE FLORENCE.
*MLLE. CHESTER and
*HER STATUE DOG.

LOUISVILLE—MARY ANDERSON THEATRE

*IDA FULLER.
*BILLY CLIFFORD.
*MAUDE LAMBERT.
*GIRARD AND GARDINER.
*BURTON AND BROOKS.
*HILL AND SYLVIANY.
*TERLEY.
*JUGGLING MACBANS.
*CARON AND HERBERT.

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VARIETY

VOL. VIII., NO. 9. NOVEMBER 9, 1907. PRICE TEN CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

KLAW & ERLANGER AGREE TO ABANDON VAUDEVILLE

Contract Signed for K. & E. to Leave the Variety Field Within Ninety Days—Morris Not in the Deal.

On Thursday afternoon commenced the beginning of the end of Klaw & Erlanger in vaudeville. At a meeting, attended by the more prominent of the United managers, including the Western contingent, an agreement was signed under the terms of which Klaw & Erlanger are required to quit the vaudeville business within ninety days.

The theatres now in operation by the firm for "advanced vaudeville" will be retained by them, but will cater with another form of amusement.

No details of the deal have been allowed to escape, and the above facts will be denied by the parties in interest if the agreement of the meeting is carried out, but VARIETY is in a position to positively assert, upon the authority of one close to the inner sanctum of the United Booking Offices, that the reign of "advanced vaudeville" will gradually fade and be entirely eclipsed within three months.

It is optional with Klaw & Erlanger when vaudeville shall be discontinued in any of their houses so long as the time limit is not exceeded. Existing contracts made by the "Advanced Vaudeville" promoters will be honored by the United Offices, and it is understood by reason of this the United is satisfied to have the gradual extermination of Klaw & Erlanger as a vaudeville factor take place rather than be obliged to take up all outstanding contracts at the moment.

One of the first houses, it is believed, which will be closed to the public for variety entertainment is the Auditorium in Chicago. This is the Klaw & Erlanger piece of property which practically caused the settlement of the vaudeville war. The managers attached to the Western Vaudeville Association brought such pressure to bear upon their Eastern allies in the United Booking Offices to effect a settlement with Klaw & Erlanger that no alternative presented itself to the Keith-Williams faction, although it is generally understood that the Eastern managers did not favor any overtures being made.

A condition of the settlement undoubtedly was that Klaw & Erlanger should not again engage in vaudeville, nor any of the United managers go into the legitimate.

In the deal just closed William Morris, who has been the exclusive booking agent for Klaw & Erlanger, was not considered. Mr. Morris is reported to hold a contract calling for the payment of commission to him upon the salary of all acts playing in variety theatres in which Klaw & Erlanger are interested. This is said to run over a term of four years. Since the contract was executed Mr. Morris has organized the William Morris Amusement Company, which took over the former Klaw & Erlanger vaudeville theatres in Springfield and Worcester, Mass.

At the time K. & E. disposed of their New England houses they also turned over to the American Amusement Company of St. Louis their vaudeville theatres in St. Louis, Kansas City, Louisville and Milwaukee. These houses were technically in the possession of the United States Amusement Company, which secured them from the Shuberts at the time of the Klaw & Erlanger-Shubert amalgamation. They were leased to Morris and the American for one year, with the privilege of four more.

In the present transaction both the Morris and American companies, with their theatres, have been disregarded. This is believed to have been on the theory that K. & E. composed a vital part of the opposition, and with their elimination the road would be made easy for the conversion of any smaller opposition left, if this were desired.

It was reported on Broadway Thursday that Mr. Morris would not be amenable to any overtures and that he, with Louis Cella, the prime mover of the American Company, would immediately commence the rehabilitation of an opposition circuit, with their present houses as a nucleus.

It is said that Mr. Morris' trip West lately was with the purpose of securing houses for an independent circuit to be operated by his company, and that he came back with three theatres in his pocket. Two are rumored to be in large Western cities, known to favor any kind of vaudeville that is good. A dispatch to VARIETY says that the William Morris Amusement Company has secured the Nesbitt Theatre in Wilkes-Barre, Pa., and will conduct it as a vaudeville theatre. It has a seating capacity of 1,300.

S. Z. Poli, who is opposed by Morris' houses in Springfield and Worcester, has a plot of ground in Wilkes-Barre upon which he intends, according to announcement, building a theatre for an addition to his circuit, but it could not be completed before next Fall.

Mr. Morris holds contracts to book for the new American Theatre, St. Louis, expected to be completed by January 1, and the new Hippodrome, Cleveland, which will be finished about the same time. Contrary to report, these houses are not on the Klaw & Erlanger circuit.

Various reports were afloat of the bonus paid Klaw & Erlanger for their withdrawal from vaudeville. The amounts named ranged from $1,000,000 to $2,000,000.

No one concerned would make a statement for publication.

Mark M. Leichter, the cartoonist, although billed at the 23rd Street theatre last Sunday, did not play, owing to the absence of a drop.

The Stein-Erretto Troupe, in Europe a little over a year, sailed from Hamburg Nov. 2. M. S. Bentham will arrange a tour here.

Geo. B. Reno and Company have been booked for twenty-five weeks over the Moss-Stoll Tour in England by H. B. Marinelli.

MORRIS IS MUM ON RETURN.

William Morris, the agent, has returned to the city from a Western trip. He was away for about a week.

While West Mr. Morris made his headquarters at his Chicago branch office. He would not make any statement for publication upon reaching the city.

It is understood, however, that Mr. Morris successfully negotiated for theatres where he could play vaudeville for the William Morris Amusement Company, which now directs the former K. & E. houses in Springfield and Worcester, Mass.

Upon leaving Chicago Mr. Morris stopped over in Cincinnati, Detroit and Buffalo. The first two cities have one first-class vaudeville theatre each.

MAYBE BENTHAM IS SERIOUS.

M. S. Bentham has entered into an arrangement with Augustus Thomas by which he will handle all the vaudeville sketches written and staged by the dramatist. Mr. Thomas plans to go into this department of the show business extensively, it is said, having already several playlets under way. He will write the sketches, select his people and stage manage the productions himself until they are established.

GUS EDWARDS' LONELY OFFER.

Gus Edwards, the composer, publisher, author, producer, manager-singer, has an offer of six weeks' consecutive time, to commence at once, offered him to play in vaudeville for United managers, singing his own compositions and publications.

Al Sutherland is handling the preliminaries for Mr. Edwards, who will probably accept. His salary is reported at $750 weekly.

Mr. Edwards has a couple of "girl acts" now on the circuits. One, "School Boys and Girls," is at Hammerstein's this week. On Wednesday Mr. Edwards received an offer for his "Blonde Typewriters" to appear at the Palace, London, next spring, with an engagement at the Folies Marigny, Paris, to follow. That will probably be accepted also.

MRS. BROWN-POTTER AGREES.

Mrs. James Brown-Potter is agreeable to an American vaudeville tour, after many reports, pro and con, on the subject of her playing here.

Geo. Homans, the agent, has secured an option on her services for this side, and the weekly wage will be $3,000. Mrs. Brown-Potter left Johannesburg, South Africa, on Nov. 2. She played the Hyman halls in that country.

Upon arriving in London Nov. 23, an effort will be made to have Oswald Stoll, the English manager, release her for a sufficient length of time from the 32 weeks she has booked over the Moss-Stoll Tour abroad to allow of a short stay on this side. Failing in that, Mr. Homans will have Mrs. Brown-Potter in New York at the conclusion of her English engagements.

The actress has sent information she will remain here ten weeks. During that time she will present the "screen scene" from "The School for Scandal" and a playlet entitled "Mary, Queen of Scots." It will be the first appearance for both sketches in New York vaudeville.

PAUL KEITH'S PICTURE SHOW.

Paul Keith will shortly go into the moving picture show business. Young Mr. Keith will open the Harmony in Ottawa, Canada. The place is a remodelled entertainment hall. Two vaudeville acts in addition to the pictures and illustrated songs will be given at each performance, admission to which will be 5 and 10 cents. Prof. MacQuarrie will be manager.

WARD AND VOKES AGAIN.

Commencing next season the former team of Ward and Vokes will again spring into existence.

Harry Vokes and "Hap" Ward have agreed to take to the legitimate road once more with a new piece, which will be written for them in due course of time.

MISS FRIGANZA OPENS SUNDAY.

Chicago, Nov. 8.

Trixie Friganza, who lately retired from the cast of "The Orchid" in Chicago, will appear to-morrow (Sunday) once more upon the stage of a vaudeville theatre in this town.

This time it will be the Auditorium, and Miss Friganza will browse in the vaudeville field of Klaw & Erlanger's.

On the same program is Jack Norworth, the monologist. Mr. Norworth is making his first appearance on the K. & E. circuit. Previously he played the United Booking Offices houses, but under no contract other than a weekly one. Mr. Norworth did not book the full season when contracts were flying about, leaving his route a matter of weekly arrangement.

AUDITORIUM CONTINUES BIG.

Chicago, Nov. 8.

Business continues to be big at the Auditorium (Klaw & Erlanger). Large business is enjoyed also by the Majestic, while of the three other Kohl & Castle houses, the Haymarket draws the most patronage.

COMING IN DROVES AT NEWARK.

Newark, Nov. 8.

"Advanced Vaudeville" has hit Newark hard at last, and the Shubert this week had the people coming in droves.

"The Steam Roller," with Louis Mann at the throttle, did the business, and capacity ruled every evening, with large matinee. For the first time since Klaw & Erlanger entered town with a variety show, the Shubert turned people away, a common occurrence all week.

Moses A. Sachs, attorney for the Oriental Amusement Company and legal representative for William B. Watson, was in Cleveland last week, having paid a flying visit to the burlesque comedian in the Ohio city. It was learned upon good authority that ex-Justice Dittenhoeffer had been retained to represent Mr. Watson in a mysterious legal fight which will presently begin.

Jessie Barnes and Mabel Sisson, who are together again after five years, will soon appear in the East, having placed their bookings with Alf T. Wilton. The girls have played some dates in the West in a similar act to that they last appeared in.

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Vol. VIII. NOVEMBER 9. No. 9.

Tom Gillen ("Finnegan's Friend") is in town after a long Western trip.

Jerome and Lake, a new partnership, will call their act "The Hebrew Volunteer."

Katherine Miley replaced Bertie Fowler at the Grand Opera House last Sunday night.

Daniel E. Weston is manager of the Winfrey Theatrical Agency, lately formed.

Cook and Madison are together after a separation and will offer their old act for bookings.

Sidney C. Gibson, a comedian from Chicago, is in New York looking for a vaudeville opening.

Maude Lambert leaves vaudeville after next week at the Tremont, Boston, to play in opera.

"Buster" Gabriel has a new melodramatic comedy sketch called "The Horse Thief," which will shortly be shown.

Joe Cook and Brother will dissolve partnership Dec. 23, Joe Cook continuing alone thereafter.

Geo. Foster, the London agent, arrived here last Saturday. Mr. Foster will return home on Nov. 16.

Cora Bennett, of Kansas City, the female boxer and wrestler, joined Fred Irwin's "Big Show" at Providence this week.

La Veen, Cross and Company will present their new act for the first time at the Novelty, Brooklyn, week November 18. In the act will be four men, nine drops, a water fountain, special music and costumes, besides some original devices in apparatus, and a duck. The act is under the management of Jack Levy.

Max M. Gilday has left "The Cherry Blossoms." Markey and Moran and Mr. and Mrs. Mark Hart lately joined the show.

Paul Petching, of the Petching Bros., was married on Oct. 31 in Cleveland to Minnie Ness, of Rochester, N. Y., a non-professional.

The White Rats will hold a testimonial benefit in aid of the Sick Fund at Corse Payton's Lee Avenue Academy to-morrow (Sunday) night.

Johnson and Richards. Johnson was formerly of Johnson, Davenport and Lorrela. Mr. Richards was of Reno and Richards.

Olga Lorraine, formerly of Marshall and Lorraine, has been compelled to cancel four weeks on the United circuits through an attack of inflammatory rheumatism. Miss Lorarine is booked until next June.

The act formerly known as Williams, Strouse and Williams has changed the name to Williams, Heines and Williams. They are routed to play the Sun-Murray Circuit for 20 weeks, commencing Nov. 18.

The Three Florence Sisters who call themselves "The Yankee Girls Globe Trotters" are returning home after an absence of about three years. Alf T. Wilton will have the management of the act.

Harry Sanderson, of Pastor's Theatre, has closed his home at Cranford, N. J., for the winter, removing with his family to a New York hotel, until the warm weather shall again make the red roads of "Jersey" inviting.

J. Francis Dooley and Corinne Sales have been booked over the Western States Vaudeville Association time by Louis Pincus, the circuit's Eastern representative. They will open at the Empire, San Francisco, November 18.

The experiences of variety artists is a rich mine of humorous incident. VARIETY proposes to make a collection of "shop" anecdotes for use in its Anniversary Number. Everybody is invited to contribute. Send in the best story you know relating to variety people or affairs, confining the telling to 350 words or less. Mail matter as quickly as possible.

Vasco, "The Mad Musician," left Germany for America last Wednesday. He is billed to open at the New York Theatre on November 18.

L. Lawrence Weber and Sam Scribner left for a trip this week in the interests of the Columbia Amusement Company (Eastern Burlesque Wheel).

Belle Davis with her "pick chicks," two in number, is due here this week. Miss Davis has been away some time. Jenie Jacobs is the booking agent for her now.

"At the Ravens' Nest," a new act billed to play Keeney's, Brooklyn, this week, closed after the Monday night show. DeVine and Williams stepped into the breach.

William Morris, the actor, in his new sketch, "An Accidental Hero," expects to play at a local house within a week or so. Jesse L. Lasky is representing Mr. Morris.

The Sisters Macarte will produce their new act, called "The Land of the Lotus," week Nov. 25 at the Union Square. The act was first shown at the London Hippodrome last June.

"The College Boy and the Rube" will be the title of the act to be presented by

Allie Gilbert, who formerly headed the "girl act" billed as "Allie Gilbert and Her Summer Girls," but who has been in retirement for some months, announces that she will return to the varieties with another "girl act" presently.

The only contest to be held at the forthcoming ball of the Employees of Tony Pastor's theatre on January 28th at Tammany Hall will be wooden shoe buck dancing for teams, man and woman. Colored dancers are barred.

Barney Gerard has agreed to furnish the book and lyrics of a musical revue for production in New York around the holidays. Harry Von Tilzer will compose the music. The contracts were signed Saturday. The title will be "Town Talk."

Matthews and Ashley are at work upon their new act. It will probably be a series of character creations with songs by Herbert Ashley, giving them "straight," and Bobby Matthews following with parodies. The team has also an original idea for an opening.

Irene Franklin and Burt Green will sail for London in June to play an engagement in the English capital. The Oxford, Tivoli and Palace managements have all held out attractive inducements, and they will make a month's stay at least on the other side.

Will Rossiter, the Chicago music publisher, has assumed the management of Lillian Berri Reid and Company's act, which had a "try-out" at the Haymarket Theatre, Chicago, week Oct. 29. Time is being arranged by the Western Vaudeville Association. The scenery and costumes are said to be the most gorgeous of recent vaudeville offerings.

Carlyle Moore, who is playing in "The Man's the Thing" on the Keith-Proctor Circuit, has bought a new one act farce called "Fireworks," written by Ernest L. Waitt, dramatic editor of the Boston "American," and has also contracted for another one act sketch by Mr. Waitt. "Fireworks" will be presented on the Orpheum Circuit this season.

The surf bathing scene from "The Follies of 1907" has been booked for the Folies Bergere, Paris, by the Marinelli New York office. Only the setting and properties of the novelty number, of which duplicates are being made, will be exported, the people for the act being French. The arrangements were made with Florenz Ziegfeld, Jr., who controls the review.

Lewis Braham, one of the original Braham Brothers, who introduced shadowgraphs over 25 years ago, has placed together a new act called "The Brahams," he being assisted in it by Grace Braham. Mr. Braham, for some time, was known as "Paul, the Mystifier" and claims to be the first man on this side of the ocean who did "handcuff" tricks on the stage.

Claude and Fanny Usher in their new act "Fagan's Decision" replaced Charles Stevenson and Company at the Colonial, Lawrence, Mass., last week, going on the bill at the Tuesday matinee. Mr. Stevenson was a recent recruit from the legitimate, having been for some seasons leading man with Mrs. Leslie Carter. The Lawrence engagement was his first regular date.

While returning from Europe on the "Cedric," Fred Mozart, of Fred and Eva Mozart, dropped overboard on Sept. 3, 1,160 miles from New York City, a bottle containing his card and the title page of Variety. On Sept. 30 Mr. Mozart received a letter from Walter A. Luce, of 195 Arnold street, New Bedford, Mass., stating he had discovered the bottle the day before at Round Hills, on the west shore of Buzzard's Bay, 9½ miles from New Bedford. The bottle had ridden on the waves for 26 days, traveling at an average speed of 1½ miles an hour.

Griff, the English juggler, who played at the 125th Street house a few weeks ago, has his first showing down-town next week at Hammerstein's. While over here, Griff is contributing weekly to "The Performer," the V. A. F. paper in England, a lively series of articles on America and Americans. His writings are bright and witty. In a recent issue of the paper containing Griff's letter, which is headed "Bouquets and Eggs," he says "As soon as I got off that car at the corner of Broadway and 42nd street, I took off my hat and bowed to New York."

MINER BETS ON NO "LAY OFFS."

There is a possibility that the Western Wheel burlesque shows will play half a week in Wilmington after this until the new house, now building in Brooklyn, is completed. The other half of the week will be filled in Orange, N. J.

Tom Miner's "Bohemians" are at the Grand Opera House, Wilmington this week, the first burlesque organization to show there. It is a Nixon & Zimmerman property and has played legitimate attractions up to this time. If the policy of burlesque promises success upon the showing of the Miner company, the managers may offer the house upon a long term agreement.

"The Bohemians" offered as special attraction Wednesday an "amateur night," and a free debate upon the topic of temperance by local speakers followed the show Monday night. Delaware is a "local option" state on the liquor question and just now Wilmington is a storm centre of temperance discussion. The "wet" and "dry" factions are about evenly divided. The local newspapers "played up" the debate Monday night and the house was packed. On Election Day no matinee was given, but two performances were run off in the evening instead. One started at the usual time and the other ran from 11 in the evening until nearly 2 o'clock a. m.

Tom Miner has a bet with another Empire Circuit manager that he will not "lay off" his people more than four days during the entire season. Mr. Miner has a clean slate to date. He booked the Brooklyn week as described. Another "lay off" occurs on the circuit, caused by the delay in securing a home in Newark, N. J. Mr. Miner has about completed arrangements to play Altoona, Johnstown and Harrisburg, Pa., and Elizabeth, N. J., to occupy this gap. "The Dreamlands" and the other of the Miner shows will also play the time thus opened up.

CHASE STOPS NOISE.

Washington, Nov. 8.

The performances at Chase's Theatre here have frequently been disturbed by entertainments given in the Armory of the Washington Light Artillery, which is under the house. This week P. B. Chase completed negotiations by which he will take over the battery's lease of the premises for a long term, the soldiers moving their headquarters elsewhere.

SALARY GUESSING CONTEST.

Waterbury, Conn., Nov. 8.

Manager Clancy, of Poli's, is working up a unique contest this week. He offers a prize to the person guessing closest to the amount paid in salary to Sie Hassan Ben Ali's Arabs, and Cressy and Dayne, both of whom are booked for an engagement here shortly. All the artists are wondering if Clancy will "cheat" in naming the right sum.

LEE HARRISON BUYS ACT.

Lee Harrison, the star of "Lee Harrison and His Broadway Girls," now playing the Klaw & Erlanger vaudeville circuit, has purchased the act, and it is now his own property, raising Mr. Harrison to the rank of "manager," with the proper salute customary upon the acquisition of any new piece of property.

MONEY READY FOR BUILDING.

During the recent financial panic in New York $75,000 on deposit in the Williamsburg Trust Company, Brooklyn, to cover contractors' certificates for the Empire Circuit's (Western Burlesque Wheel) new theatre in Williamsburg, was tied up by the closing of that insitution.

The New York headquarters of the Circuit got into communication with Rankin Jones, the Cincinnati attorney for the corporation, and a few days later the Miner Estate, which is acting as custodian of the funds, received a check for $75,000. This was deposited in the Miner Estate's own bank in New York, and is ready to be drawn upon for the needs of the Williamsburg enterprise.

GRABBED DIAMONDS AND SKIPPED.

Cincinnati, Nov. 8.

Mrs. Frank Martin, a vaudeville actress, a few days ago reported to the police that her husband had deserted her after taking two solitaire diamong rings valued at $1,500. They had been partners in a vaudeville sketch team and arrived in Cincinnati a few days ago, looking for an engagement.

Mrs. Martin said they had been in Dawson City, Alaska, for a year, and left there on June 21, stopping for a while in Seattle.

GREENWALL'S ASSISTANT MANAGER ABSCONDS.

New Orleans, Nov. 8.

Morris Marks, assistant business manager of the Greenwall, and nephew of Manager Greenwall, has absconded with over $3,000 of the theatre funds.

Marks, in conjunction with his theatrical employment, had interest in two saloons opposite the Greenwall, and these failing to pay, it is supposed he used the money to pay bills. Marks has been connected with the Greenwall enterprises for over twenty years. The news of his defalcation came as a shock.

SKETCH REPORTED FOR GILMANS.

San Francisco, Nov. 8.

Since the two Gilman Sisters, Eunice and Pearl, half sisters of Maybelle Gilman, have gone away from here in search of publicity and coin in Eastern territory, the report has come back to us that they have a sketch in their trunk.

The action is said to take place about the highly-colored incidents in the Gilman-Corey affair. Maybelle does not know her relatives. The sisters played about on the Sullivan-Considine and Western States time, with average success.

STAMPING "BARRING CLAUSE."

The contracts now issued by the United Booking Offices again carry the rubber stamped clause that playing in an opposition theatre in any of the cities where there is a house booked by the United will be considered a violation of the agreement, and cancellation will follow.

There is a difference in the present clause and the one formerly in use by the old Keith Booking Office. The stamped matter now covers any city booked by the United, while the similar clause employed before mentioned any city called for in the contract.

HILL NOTIFIES DINKINS.

John J. Sullivan, attorney for Gus Hill, has given notice of his client's intention to start an action to restrain Thomas W. Dinkins, the Western Burlesque Wheel manager, from using in one of his burlesque shows material which Hill claims has been pirated from his musical show "Happy Hooligan," now on the road.

Hill declares that the principal comedian of the Dinkins Wheel organization is James Leonard, who several years ago played a leading part in "Happy Hooligan" for him.

BESSIE LAMB DIES.

Cincinnati, Nov. 8.

After a lingering illness, Bessie Lamb, a local singer quite well known on the vaudeville stage, passed away Oct. 30, at the home of her uncle, Ben Heisler, at 438 Hopkins street, Cincinnati.

When the craze for "rag-time" music was at its height, Bessie Lamb was singing at the concert halls on upper Vine Street. Her wonderful mimicry and singing established her reputation, and she subsequently went on the road, being prominently identified with the Reilly & Woods' and Hurtig & Seamon's shows for a number of seasons.

Miss Lamb was about 28 years old, and had been in poor health for the past six months.

POOREST WEEK YET.

Last week was one of the poorest in point of returns since the theatrical season opened. Nearly all the burlesque companies playing in New York fell below the average of the houses they occupied and reports from other parts of the country bore the same gloomy complexion. Unsettled business conditions and the near approach of election day were taken as the reasons.

MAY BOLEY.

May Boley, who achieved a phenomenal success in vaudeville last season with her headliner act, known as "May Boley and Polly Girls," will open at the Majestic Theatre, Chicago, Nov. 11, in her new "Showgirl and Saleslady" monologue specialty as one of the leading features.

Miss Boley's new offering is strictly up-to-date and includes several new and original character delineations, displaying to advantage the highly amusing and even ludicrous characteristics of the showgirl and the shopgirl that are not only excruciatingly funny, but will be instantly recognized as being true to life by the theatregoer and the department store patron alike.

The act will be amplified and embellished with numerous strikingly original costume novelties which are veritable creations in their line, and will be interspersed with numerous new songs which Miss Boley will introduce there for the first time. One deserves special mention as one of the very latest European successes, entitled "Sailing in My Balloon," a song which has set all London a-whistling, and which will undoubtedly score as big a hit in America as it has across the pond. Miss Boley has been prominently featured in musical comedy during a very successful summer season in Boston and New York, and will again be welcomed as one of the leading comediennes in vaudeville.

BURKHARDT FEELS LIKE MONEY.

"Ten thousand shares of stock at $12 a share is $120,000," repeats Charles J. Burkhardt, the comedian, as he wanders up and down Broadway in quest of someone who knows how much $120,000 is.

Mr. Burkhardt, who severed his connection with the Weber show earlier in the season to go into vaudeville with his new musical comedy sketch, "Levy, the Fencer, or the Yellow Slipper," written by his brother, Addison, played last season in "Miss New York, Jr.," a Western Burlesque Wheel show, noted for its general excellence, including "cleanliness."

The show was quite the vogue in Western towns, and while in Duluth with the organization, Mr. Burkhardt was prevailed upon by acquaintances there to invest in mining stock, then selling for twenty cents a share.

He bought 10,000 shares, and holds a written guarantee from one of Duluth's wealthy men, and a large holder in the mine himself, that he would repurchase the stock at any time after January 1, next, for $3 a share.

Last Sunday night Mr. Burkhardt received a wire saying the stock had jumped to $12 a share, and not to sell until he heard further. Mr. Burkhardt remained up all night, with pad and pencil. Sleep had flown, and Monday morning, bright and early, the Hebrew comedian was reading the morning papers. When he had the financial pages letter-perfect, Mr. Burkhardt informed friends of his good fortune.

BROOKE'S BAND IN LINE.

After fourteen years, during which time Thomas Preston Brooke's Band has played over two hundred weeks in the big amusement parks and one hundred and eighty-one weeks in concert tours of the United States and Canada, the band is to appear in vaudeville.

Negotiations are just about completed with one of the big circuits whereby the band is to play its time. The organization will number thirty people, consisting of twenty-eight players and Grace Chaliear Caborn, soprano, besides "Tom, Jr."

FIRST SEPARATION IN 12 YEARS.

For the first time in twelve years Jos. Hart is separated from his wife, Carrie De Mar, this week. Miss De Mar is playing the Grand Opera House, Pittsburg, and Mr. Hart's business engagements have prevented him keeping her company.

Miss De Mar has received an offer of foreign time through the Marinelli agency, and it may be accepted provided it is arranged for next summer, when her husband will take the occasion for his vacation, and accompany her.

DALE AND O'MALLY GIVE UP.

Dale and O'Mally, the English conversational team, who opened about a month ago at the Colonial, have given up their American tour. New York audiences did not take very kindly to the foreigners and they cancelled their engagement at the Twenty-third by agreement this week. The understanding is that they will shortly sail for home. Their place on the Twenty-third Street bill was taken by Anna and Effie Conley, who make their first metropolitan vaudeville appearance as a "sister" act.

MOVE TO AFFILIATE.

A committee, composed of Jos. Maddern, Tim Cronin and R. C. Mudge, was appointed by the White Rats at the meeting held last week to confer with a similar committee to be named by the Vaudeville Comedy Club for the object of an affiliation between the artists' societies.

It is expected that the Comedy Club will make the selections of its members at its meeting to-morrow (Sunday).

Nothing further than an understanding between the two orders is contemplated. An amalgamation is not in prospect, but the committees will endeavor to arrange a working agreement, leaving each order distinct as now constituted.

"FIRE BRIGADE" CANCELS.

The Ritchie-Hearn Company playing "The London Fire Brigade" on the Klaw & Erlanger vaudeville circuit, cancelled all its contracts with that concern in Boston last Saturday and disbanded. This followed upon a legal action against the act instituted by M. A. Shea, who claimed commissions for booking.

On Saturday night while the pantomime was playing the Tremont Theatre an attachment was served upon the act, tying up the scenery and salary for the week. The tour was then abandoned. The act has been unfortunate ever since its opening. After it was booked on the K. & E. time, two of its members were taken by Gus Hill, to whom they were under contract for "Around the Clock." In Boston another member retired.

A "MIDNIGHT MATINEE."

Sioux City, Ia., Nov. 8.

"Midnight Matinees" are the newest fad here. During a celebration last week, when the local lodge entertained a visiting delegation of Mystic Shriners, eight hundred members of the order assembled in the Orpheum after the night show, and the performance was repeated for their especial benefit.

The opening act went on at 11:30, and the "midnight matinee" was over about 2 a. m.. Emile Subers, the minstrel, worked up a special monologue for the occasion.

VAUDEVILLE AFTER "THE UMPIRE."

When "The Umpire" closes at the Majestic, Brooklyn, to-night, Virginia Ainsworth, now a principal with the musical comedy, will begin rehearsals for a new musical sketch involving three people.

It will be shown in the local vaudeville houses, after a few weeks' out-of-town polishing. This will be Miss Ainsworth's first vaudeville appearance since her return from South Africa six months ago.

GOLDEN WANTS LILLIAN LEE.

Richard Golden, the legitimate comedian, has a new sketch for vaudeville. He has been in negotiation with Lillian Lee, now a member of the company playing "The Follies of 1907" on the road tour, to play the ingenue role.

If Miss Lee can secure her release from her present contracts it is possible that the pair will be seen shortly. Mr. Golden played in a short sketch not long ago.

Mme. Herman is not playing on the K. & E. circuit this week. She takes up her time again on Monday.

ARTISTS' TRANSFER COMPANY.

Geo. Abel, the English comedian, who is now playing in vaudeville over here in "Three of a Kind," has formed a corporation called "The Geo. Abel Electric Transfer Company."

It is capitalized at $100,000. Mr. Abel holds $30,000 in stock, and several other artists have invested, Herbert Ashley, of Matthews and Ashley, subscribing for $5,000 worth.

One of the thirty electric trucks which have been purchased by Mr. Abel is now on exhibition at the Automobile Show.

The prime move in this direction was inspired in Mr. Abel through the delay and inconvenience in transferring baggage over here.

"The Geo. Abel Electric Transfer Company" will make a specialty of catering to the profession, and will remove a trunk from any section of Greater New York to another for 25 cents, with a guarantee it reaches when stated.

A bureau will also be established where "party" arrangements of troupes or acts leaving town for the same theatre may have their luggage attended to without delay.

R. C. Mudge, the White Rats' president, thinks so well of the venture as a business proposition and a convenience to artists, he has taken a financial interest in the corporation, and on Thursday evening last brought it up at the regular weekly meeting of the Rats, calling the attention of the members present to its future possibilities.

LASKY MANAGING DORIC.

The Doric, Yonkers, has passed over under the management of Jesse L. Lasky, of The Jesse L. Lasky Company.

It is understood that Henry Myers, who formerly directed the house, has not disposed of his interest, but retains the majority of the stock, Mr. Lasky assuming the management while Mr. Myers leaves for Honolulu to recover failing health.

WELLS LEASES A "SHUBERT."

New Orleans, Nov. 8.

The fate of the Shubert, in this city, has been settled for the present season at least. Jake Wells, who has a chain of legitimate theatres throughout the South, has leased the Baronne street playhouse from the U. S. Amusement Co. (Klaw & Erlanger).

It was thought at the time the Shubert was taken over by K. & E. that the theatre would be given over to "Advanced" Vaudeville.

WITH MONEY COMES WIFE.

Will Robinson, of Cooper and Robinson, the colored comedians, is a married man. He has been in that state since Wednesday last, when Mr. Robinson conveyed Lenne Chase, of Springfield, Mass., to the altar of the African Methodist Church in New York, where the pair were made one.

A large amount of money is said to have lately found its way into the possession of the colored comedian, and with the unlooked for wealth, Mr. Robinson decided he must have someone help him care for it. Not much deliberation was required to bring Miss Chase into mind, and she consented to assume the post of custodian.

NEW 14TH STREET PICTURE SHOW.

The new moving picture enterprise to be started in the former "Alhambra" on Fourteenth street is most ready. The formal opening was announced for Nov. 15, but this, it is understood, will be delayed, owing to uncompleted alterations.

The rent for the place is $28,000 yearly. Four moving picture machines will be installed, and a small stage has been erected for the vaudeville acts to be given in conjunction with the films.

It is said that prices may range up to twenty cents, and the amusement business in the neighborhood, including Pastor's, Dewey and the Union Square (Keith-Proctor) is expected to feel some effect from it.

CHARLEY CASE RETIRES.

Lockport, N. Y., Nov. 8.

Charles Case, the well known monologist, has given up vaudeville and will engage immediately in another line, probably going into mercantile business with a partner.

Mr. Case was ill all summer, and is just about back now to his former physical condition. His reason for leaving vaudeville, as given out, is that he and the managers could not agree upon the salary question.

MARINELLI BRINGING NEW ACTS.

Among the European acts booked for this side in the near future by the H. B. Marinelli agency are Lilly Llyna, English soubrette, who sailed Thursday and opens at the Colonial Nov. 18; Daisy Hodgini, jockey, who opens at the Hippodrome Nov. 25; The Grunathos, women acrobats, opening at the same time and place, and Little Ulpts and Mlle. Hella, who play first on the Bennett Canadian time Dec. 2. All these acts except The Grunathos, who have played five seasons with Barnum & Bailey, will be seen here for the first time.

FIGHTING SPECULATORS.

The New York Theatre has made a determined stand against speculators since the crowds have flocked here following the success achieved by Harry Lauder, the Scotch comedian.

On Tuesday morning, Louis F. Werba, general manager for Klaw & Erlanger vaudeville circuit, called upon Police Inspector Walsh to keep the outside men from congregating around the entrances. The Inspector sent a small squad of patrolmen to the theatre, with instructions to see the speculators were continually on the move.

Mr. Werba requested that the speculators be notified to remain away from in front of any part of the New York, basing his request on the ground that Klaw & Erlanger owned the entire New York Theatre building, but this Inspector Walsh said he had no authority to do.

On Monday evening, A. L. Erlanger gave orders in person to a tall speculator outside the doors to remove himself or be removed from the vicinity. The tall "scalper" jocosely inquired of Mr. Erlanger who the latter thought would be able to do the job. The little manager without waiting to debate the query attended to the task himself, and the speculator complained to a nearby policeman asking that Mr. Erlanger be apprehended upon an assault charge. The only satisfaction he received was an invitation "around the corner" by the athletic head of the "syndicate" who promised to artistically follow up the beginning to a finish. The speculator vetoed the motion, and passed into darker Broadway.

HOMANS HAS "RUBE KIDS."

The Gus Edwards act, known as "Rube Kids," has been purchased by Geo. Homans, who will make a few changes in the cast, otherwise rearranging it, when it will take the vaudeville path once more.

MARGARET FEALY.

Since Margaret Fealy decided that Alfred Sutro's beautiful little play, "A Maker of Men," was too quiet and lacking in action for a vaudeville audience, she has been a very busy woman reading plays, seeking one which would appeal to all classes, and yet contain real merit. In four weeks she read two hundred and fifty sketches, and in despair has concluded to abandon her plans, for she is too much the artist to play claptrap, no matter how great the remuneration.

Hearing of her want and knowing Mrs. Fealy's ability as an actress, Pauline Phelps and Marion Short, authors of David Warfield's latest success, "A Grand Army Man," set to work to write a play for her, and have succeeded in fitting her as they did Mr. Warfield.

The period is of the Civil War and there is a handsome Northerner. There are strong situations and several effects in this little play, which only runs twenty two minutes. The cast will be composed of actors of exceptional ability. A special set will be carried. Walter Clark Bellows will stage the playlet.

WORRYING OVER SUNDAY.

A deal of apprehension is felt by local vaudeville managers over the prospect for future Sunday shows.

Ex-Judge Lawrence's opinion as referee in the case brought against Oscar Hammerstein for the revocation of his theatrical license for 1906, by the city for an alleged violation of the "Sunday law," is before the Supreme Court, and a decision is expected daily. It may have been handed down at this time.

If the court confirms the opinion, managers will have it for a guide to arrange their Sunday performances in accordance with the law, as then judicially determined, but should the decision be adverse, it may cause the lines for the Sabbath shows to be so sharply drawn that a variety entertainment on that day in New York will be practically impossible.

Great care has been exercised this week in making up to-morrow's bills.

PROMINENT PROMOTER SHOT.

San Francisco, Nov. 8.

Promoter Reily, who has been prominent in floating numerous theatrical ventures on the Pacific Coast, and who was connected with the Grand Theatre in Sacramento, was shot through the head during a quarrel with a local architect a few days ago. He was removed to the hospital. The doctors are hopeful of his recovery. The dispute arose over money matters.

OPERATIC TENOR IN LARGE ACT.

"Gringoire, the Street Singer," is the name of an operatic skit written by Willard Holcomb, with music composed by Julian Edwards.

Twelve people have been engaged for the cast, headed by Homer Lind, the tenor, formerly with "Parsifal" and of many operas before that. The sketch is in rehearsal, and Alf T. Wilton will secure an opening when the announcement "all's ready" arrives.

NO MORE BOSTON SHIFTS.

Boston, Nov. 8.

Commencing with last Sunday came the end of the weekly shift on the last day of the week by the Keith house to the Boston Theatre, which has been the custom heretofore.

The White Rats' president received many complaints on this score. Investigating, he discovered the condition, and his interest was followed by the change made by Keith.

LAFAYETTE IN PARIS.

Paris, Nov. 6.

(Special Cable to VARIETY.)

The Great Lafayette, the American artist, is playing at the Casino, giving his show on a percentage basis.

The length of his engagement will probably depend upon what success is met with.

The Casino in Paris is a sort of dance hall, and the box office is the least important of the many sources of revenue. Thousands of passes are spread over the capital, the visitor being expected to pay for his entertainment through the purchase of liquid refreshment or the exorbitant charge for a "hat check."

Alf. T. Wilton will handle the act.

ROBINSON'S CLOSES.

Cincinnati, O., Nov. 8.

At the last minute of the evening performance of "The Silver Slipper" at Robinson's Saturday, Manager Fisher reluctantly decided to give up the engagement there, and the announced performances of "Florodora" were called off. The stringency in the Eastern money market in a measure was responsible for the sudden curtailment of the run, according to Manager Fisher.

"We ran into an unfortunate condition here," said Mr. Fisher, in announcing his intention to close. "Manager Hashim, who engaged my company, deserted the house the first week. He had never prepared for our stay in a proper way, and so we began under a heavy handicap."

It was not so stated, but there is a chance that a new deal may be made whereby the Fisher Company will be set on its feet and a new start made, but this is only remote contingency.

WANT ALLEN TO STOP.

Wilmer & Vincent, the managers, claim they discovered the other day that neither had given consent to Edgar Allen to play "A Thief of the Night," the sketch first shown in vaudeville by James J. Corbett.

Sidney Wilmer wrote it, presenting the playlet to the former heavyweight champion. When Mr. Corbett relinquished the the act through the legitimate calling him "to the road," Mr. Allen commenced a round of the vaudeville circuits with the piece. This week he is at the Empire, Paterson.

Mr. Wilmer was in South America when Mr. Allen appeared on the stage in the sketch. The other day in conversation with his partner, Walter Vincent, Mr. Wilmer remarked: "Walter, I'm sorry you allowed Allen to play 'A Thief in the Night.' I gave that to Jim Corbett." "Me allow him?" replied Mr. Vincent; "you gave the permission," and then the partners called on Al Sutherland, Mr. Allen's agent, with the information that Allen must stop or he would be enjoined.

Since in vaudeville, Mr. Allen has played in two of the Wilmer & Vincent houses with the sketch.

SITE IN SALT LAKE.

Chicago, Nov. 8.

A plot of ground, with a fifty foot frontage, running 181 feet deep, has been purchased in Salt Lake City, and a theatre for vaudeville will be erected on it by R. W. Clough, William and Charles P. Minor.

The location is on State street, near the present Orpheum. The style of variety to be offered has not been decided, nor other important details, such as admissions, bookings, etc.

WANTS TO COME HOME.

Alice Raymond, the cornet player, who has been abroad for a considerable time, wants to come home. She expresses a yearning wish in a letter.

Miss Raymond has placed together a spectacular musical act on the other side, calling it "A Night in Egypt." There are eight people and a car-load of scenery. In the English halls, Miss Raymond has been headlining the bills.

lined attraction at the vaudeville bill offered in honor of Alice Roosevelt Longworth.

GOUDRON GOES TO CHICAGO.

Seattle, Wash., Nov. 8.

Paul Goudron, for some time booking representative of the Sullivan-Considine Circuit in Seattle, has been delegated by John W. Considine to take charge of the general booking offices of the circuit in Chicago.

In this position he replaces Chris O. Brown, recently shifted from Chicago to New York and placed in charge of the circuit's Eastern interests. Goudron has lived in Seattle six years, during which time he has had charge of the firm's Western bookings.

He will be succeeded here by Charles McNiff, an experienced showman, familiar with amusement affairs in the Northwest.

TEXAS RENT TOO HIGH.

Chicago, Nov. 8.

The Majestic, San Antonio, will be without vaudeville this season, owing to the Inter-State Amusement Company failing to secure another year's lease of the house.

The rental is said to be excessive. As a result there will be no regular vaudeville in San Antonio until the new Inter-State house is completed, which will be next Spring or Fall.

NEXT ORPHEUM IN DECEMBER.

Chicago, Nov. 8.

The Grand Opera House, Memphis, formerly Col. J. D. Hopkins', and now under the direction of the Orpheum Circuit, will probably re-open in December as an "Orpheum," after being thoroughly renovated.

AN "AFFINITY" SKETCH.

James Slevin, an author who wrote a play for Otis Skinner, produced in New York sometime ago, has adapted from "Divorcons" a sketch for vaudeville, which may be named "Affinity," or at least have much to say on the subject.

Mr. Slevin wrote the playlet for Grace Merritt, who is at present placing the comedy sketch in form for presentation.

SING FONG LEE.

The World's Greatest Chinese Violin Virtuoso.

Sing Fong Lee, whose masterly handling of the violin has created a sensation on the Pacific coast, where he has just completed a tour, will leave for the East shortly. He was the head-

SUES ACT FOR DAMAGES.

The first of what it is declared will be a long series of law suits was commenced this week, when a summons and complaint were served upon the Ernesto Sisters by the New York Vaudeville Contracting Company's receiver, Mrs. Maria Meyerhoff.

The action is to recover $250 liquidated damages under a forfeiture clause in the Contracting Company's contracts. The Ernesto Sisters were booked, it is claimed, under one of these instruments, to play a consecutive engagement for the company last summer. The plaintiffs declare the act broke its contract by playing elsewhere. The Ernesto Sisters, it is understood, will submit the defense that the booking conecrn was first to break its contract by failing to provide consecutive time.

Harry Kaufman, manager of the Contracting Company, said this week that there are a large number of other acts which will be called upon to defend like suits, and the outcome of the initial action will be watched with interest as a test case.

MAKE HILTON GENERAL MANAGER.

Springfield, Ill., Nov. 8.

The Sun-Murray Amusement Company, with a large chain of popular priced vaudeville houses in the Middle West, has appointed Fred Hilton general manager of the circuit.

Mr. Hilton has been connected with the firm for some time, having made a most favorable record by successfully managing several of the Sun-Murray houses.

CORPORATION OPERATING MOULIN ROUGE.

It appears that Charles Aumont is not interested financially in the destinies of the Moulin Rouge, Paris. The concern which operates that establishment has recently been made into a corporation in London under the English laws, and Mr. Aumont is the Paris representative of the English concern which is incorporated under the title of "The Moulin Rouge Attractions, Limited," the capital of which is $520,000.

H. B. Marinelli is reported as having been instrumental in securing the English capital which floated the new corporation, and thereby secured the booking of the house.

$500 REWARD FOR MISCREANTS.

Washington, Nov. 8.

The Interstate Amusement Company which operates a large chain of moving picture establishments in Washington and neighboring cities has offered a reward of $500 for the detection of the persons who have tampered with the electrical equipment of their houses.

The trouble has been worst at the Belasco and Gayety, where the Interstate people have been running Sunday shows. It is believed that the damage was caused by managers of nearby opposition shows who lost patronage through the use of these two theatres for Sunday performances. Several Sunday nights it was almost impossible to give performances, so badly were the wires and machines muddled up.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Philadelphia, Nov. 2.

Editor VARIETY:

Seeing we are mentioned among the acts named by E. Ed. Ackerman in his reasons for asking for a rearrangement of transportation matters, when acts are booked in the East for time on the Western States Vaudeville Association Circuit, we wish to make plain our side. We were booked for four weeks at the Wigwam in San Francisco and played this time as scheduled. Without first securing our consent, Ackerman arranged for our act to remain on the coast, and we consented to appear first at the Empire after receiving word from William Morris that our original booking, which called for us to appear at Kansas City, would hold good. We also asked an increase of $50 in salary and received it and received the advance for another week at Sacramento.

After this Ackerman secured us a week with the "Texas Steer" Company, with the promise of ten more weeks which we did not get. Ackerman then asked us to play a return date at the Wigwam for the original salary and this we refused to do. Our contract being fulfilled we booked two weeks with Sidney Grauman at the National and played this before returning to play the K. & E. time, saving the loss of two weeks at a big salary. When we booked the Western time we were given the usual transportation there and return, and upon our refusal to play for Ackerman at the original salary he claimed we had violated our contract, cancelling our right to the return transportation.

We used the tickets and it is upon this that Ackerman bases his complaint. We claim that the W. S. V. A. had no further claim on our services after we had fulfilled our original contracts and were at liberty to do business with Grauman as free agents. We hope you will give this publicity to straighten out our side of the case as we notice Ackerman intends to take the matter up with the White Rats. We have telegrams to substantiate all our claims.

Harry Sylvester,
Frank Monell,
Geo. W. Jones,
Aubrey C. Pringle.
"That Quartet."

Newark, N. J., Nov. 6.

Editor VARIETY:

Referring to Dash's review of our act at Pastor's last week, in which he infers that I am using the "prop" big hat that belongs to Mr. Huston, I beg to inform you that I have used that "prop" for years in my act. It originally belonged to Mr. Harry Foy, of Foy and Clark, in his old act "The Man Across the Street," and he personally gave me the right to use said hat. *Chas. Ascott,*
Of Ascott-Eddie Trio.

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310 West 45th Street,
New York, Nov. 2.

Editor VARIETY:

Replying to Edgar Foreman, would say that I have played my act ("The First Quarrel") for the time I had booked. I did not know any one was using the same title until I had my printing and began playing.

I do not intend employing that title any longer, as I would not use anything others are using, and have used before me, if I knew it.

I have my own acts, songs, words and music, copyrighted.

I am not a pirate and have no need for Mr. Foreman's brains or his act.

Chas. Lo Mier,
Of The Lo Miers.

New Haven, Nov. 1.

Editor VARIETY:

To settle an argument please be kind enough to let me know in VARIETY who is the champion female buck dancer of America and who is the holder of the original Richard K. Fox medal, when and where was it won.

Harry Dudley,
Of Dudley and Cheslyn.

[Ida May Chadwick, of The Chadwick Trio, is the holder of the Richard K. Fox championship medal for wooden shoe buck dancing, won by her in competition at Tammany Hall on the occasion of the ball of the Employees of Tony Pastor's Theatre in January, 1905, and retained by Miss Chadwick in 1906. Bertha Gleeson, of John and Bertha Gleeson and Fred Houlihan, holds the Richard K. Fox medal for soft shoe dancing, won by Miss Gleeson at the ball given in 1904.—Ed.]

Lowville, N. Y., Oct. 28.

Editor VARIETY:

Will you kindly say that "The Mitchell All Star Players" stranded in Lowville, October 26. The manager, Mr. Mitchell, and his wife, known as C. M. Atkinson, left all his people without a cent to pay hotel bills or railroad fare. This is for the protection of artists.

There were two teams of vaudevillians. One had a small baby and she is the worst sufferer.

This is a true statement and anyone can write to the manager of the Opera House or the Windsor Hotel here. If anyone knows the whereabouts of B. Frank Mitchell or his wife, known as C. M. Atkinson, please write, care VARIETY.

Jno. J. Boyle,
Helen Amelia Reid,
Fred T. Humes,
Eva Lewis.

Nov. 2.

Editor VARIETY:

Regarding Marion and Dean's letter about my stealing the word "nifty" from them. I have been using "nifty" ever since a child. In fact all my professional friends call me Nifty.

I am sure everybody knows who "nifty" belongs to.

So three cheers for

Johnnie Joseph Nifty Stanley,

The vaudevillian of note, better known as Gus Edwards' leading man.

Does anybody want a blonde?

Curtain.

PHILADELPHIA MANAGER SUICIDE.

Philadelphia, Nov. 8.

Gustav Wegefarth, lessee and manager of the Grand Opera House, playing popular price attractions, died Wednesday as the result of three self-inflicted bullet wounds in the head. He shot himself last Sunday at his home. With the announcement of Wegefarth's death came the report that Stair & Haviland had taken possession of the house, and that one week ago this firm had secretly purchased the lease from Wegefarth. The price is not known.

The sale was not mentioned to the employees of the house or to Wegefarth's family, and the transfer was a big surprise. Stair & Haviland were here to-day. It is reported that George Sutton, for many years the treasurer, will be the new manager and the same class of attractions will be played.

Wegefarth came here five years ago and made a success at the Grand after others had failed. The Hashim Brothers had vaudeville there for some time, several years ago. Prior to his appearance in this city Wegefarth engaged in the theatrical business in Buffalo and Washington. He also controlled the Salem Opera House. He was promoter and one of the principal stockholders in the new William Penn Theatre in West Philadelphia, still uncompleted. It was to have opened in September, and this delay, with the closing of the deal which took the Grand from his hands, is given as the cause for his suicide. Wegefarth was 55 years of age and was popular here, being charitably disposed and frequently giving aid to various charities.

NO CHANGE IN PHILADELPHIA.

Philadelphia, Nov. 8.

There was no change in the aspect of affairs in the vaudeville situation here this week. The "Steam Roller" was still in action at the Forrest. The fact that business continued big argued more in favor of the "advanced" system when the class of the bill is considered.

Manager Fishel is enthusiastic over the showing made and expressed the opinion that the big shows which are being arranged are bound to keep the crowds coming. The press is unanimous in its support, and the general improvement the past two weeks is plainly noticeable.

The inroads the Forrest has been making in the vaudeville patronage is not felt at Keith's, where the varied and entertaining bill drew crowded houses twice a day, proving that with proper handling and good shows there is room for both.

PLANS FILED FOR NEW HOUSE.

San Francisco, Nov. 8.

The People's Amusement Company, in which Sam Harris, of the Western States Circuit, is one of the principal movers, has started to erect a Class A building, announcing in the plans filed with the building inspection department that the place is to be used for theatrical purposes.

It is on the same block with the Wigwam (Grauman). It will be known as "The People's" and have a seating capacity of 1,880. It is expected to be ready for opening in six months.

BOSTON STARTS BIG.

Boston, Nov. 8.

The "Advanced Vaudeville Festival," a second edition of the Advanced program by Klaw & Erlanger at the Tremont, is now on. It differs from the first in that it is real vaudeville—full of acts that really interest audiences, full of snap and go, and without a single draggy number in the list.

For eight weeks the Tremont has been laboring under the burden of bills far from "Advanced," and it has been an uphill road to secure satisfactory audiences to come to see the shows. But this week shows a marked difference.

On Monday afternoon there was a long line of buyers at the box office, even after the show opened. It was bigger in the evening, and as big on Tuesday at both shows. The word had spread that it is a good show and, as Bostonians always do, they flocked to see it.

"The Steam Roller" was out in earnest all this week, and the advertisements in the papers were unusual in their directness, but beyond increasing the size of their advertisements a little on Sunday, the Keith and Orpheum theatres apparently took no notice of the opposition's endeavors to create excitement. It is emphatically denied at these two houses that there is a "war" on in Boston.

MEYERHOFF SERVED.

After a delay of several months Hans Meyerhoff was served this week with a copy of the court order requiring him to show cause why he should not be declared in contempt of court. The action was brought by Mrs. Meyerhoff as receiver for the New York Vaudeville Contracting Company, from which Meyerhoff retired recently.

The order was returned before Justice O'Gorman in the Supreme Court Thursday and the matter was referred to actions already pending against James Plunkett, Felix Reich, Arthur Blondell and Harland Cox, who are co-defendants.

Now that the whole case is in some definite sort of shape it is likely that immediate hearings will be arranged and the taking of testimony commenced. The first will probably be held next week in Lawyer Brown's office on lower Broadway.

TWO HOUSES GO UNDER.

Springfield, Ill., Nov. 8.

The Orpheum Theatre, conducted in this city under the management of Meyer & Watts and booking through one of the Middle Western combinations, closed down Thursday. The Star, Lincoln, Neb., which is under the same management, is also announced to have given up the ghost, at least for the present.

Poor business and consequent financial losses are stated as the cause of the abandonment of the enterprise. Salaries were paid in full up to the date of closing.

Last week while playing at the Gaiety, Brooklyn, Sam Goldie, manager of the "Bon Tons," gave a banquet to Guy Rawson, the chief comedian of the company, and the members of the show who attended presented Mr. Rawson with a cane.

LONDON NOTES

London, Oct. 26.

The sale of a balance of shares in the new Coliseum Co. was entirely successful last week, and there is no doubt about the house opening Nov. 25, so that everything will be oiled by a month's operation when Christmas comes with its boom. There will be a change of programme each week and twice daily shows.

The Camberwell Palace, listed last year on the Stoll tour, has lost about $100 on the year's business, though Sparrow & Bawn's little Camberwell Empire, right under its nose, has declared 10 per cent. dividend. There has been an arrangement to sell the house, but objections interposed. The Granville music hall, Walham Green, also farmed out to the Stoll tour in hopes of bettering things, has fared very badly the past year, and a committee has been appointed to investigate its affairs. It is quite a cosy hall, but has an impossible stage, built in the old foolish days when stages were only constructed for singers and sketch duos. The De Frece circuit has made an offer for the hall.

"Honeyland" will be Parker's Christmas production at the Hippodrome, and a Continental flying ballet will do the "bees." The Water Rats have just done big flying matinee shows at the Brighton, Alhambra and Birmingham Empire, while another one is due Nov. 25 at the London Pavilion.—Devere, of the American team, Devere and Kenwick, has been down for ten weeks with penumonia, and is now in Guy's Hospital, at last accounts some better.—Tom Maguire, the author of "Three Leaves of Shamrock," whose arrest for obstructing the street near Drury Lane with concertina and song was detailed to you lately, has closed a most successful week at the Hastings Hippodrome, where a few friends collected a purse and presented it on his closing night. He opens in London next Monday at the Foresters, and has turned to dramatic use his arrest near Drury Lane, making quite a stagey effect. The act is a big draw, so far.—"A Music Hall Agent's Dream" is being produced this week at the Camberwell Empire, and so many of our agents are "asleep," that ere long a rude awakening may be expected.

Linus, the freak long maned horse so familiar in years past to the American circus and "Wonderland Musee," is living down Brixton way now, and turned up this week in a sketch at the Empress, as centre of an Oregon horse stealing episode.—Harry Rickards has just left for Australia, but is due back in April, when he will headquarter at a pretty summer residence he has bought near Margate.—Thomas Barrasford opens the Alhambra, Brussels, next Friday, Nov. 1. The hall will be undoubtedly the finest variety theater in Belgium, and in furnishing and decoration will be quite equal to the "Monnaie," conducted as the National Theatre by the Brussels authorities.—A new venture is being thought out in Johannesberg, the Alhambra. For this a large business block of five stands has been purchased in the heart of the city, and the scheme is for a big hall with shops, bars and restaurant.

Another link with the early days of the halls has passed away in the death of William Lusby, years ago the owner of the "Eagle," precursor of the Paragon, and the house whose name imperfectly rhymes with "Weasel" in that very ancient song, "Pop Goes the Weasel." He was quite old, and retired from active interest in variety. A few faithful friends of ancient days assembled at the graveside.

La Milo has spent a few days vacation roaming through Parisian art galleries, in search of new statues to conquer. She resumes next Monday at Southampton.—November 30 agent Richard Warner loses his daughter Kate, who weds Martin Mendelssohn, at the Borough Synagogue.—Joe Lyons, who some time ago projected a big circuit of music halls with winter garden annexes, is back from a trip to America, where presumably he has scouted for new ideas.

The Actor's Union is now agitating extensively, and is holding a series of meetings throughout the kingdom. The main agitation is for a minimum wage of $10, rank and file theatrical salaries being simply awful here. In one quoted instance a man walked down to mid-London from Paddington to get a position playing old man parts, and though a capable actor was offered for his weekly stipend the modest sum of 15 shillings, a trifle less than $3.75.

While touching theatricals, it might interest you to know that about mid-November a petition extensively signed by dramatists, novelists and authors will be presented to the Prime Ministers, urging the abolition of the office of Censor of Plays. It was he who made the Mikado trouble when a Japanese prince was due here. The signatories will point out that no other department of art is placed under such a disadvantage; also that the Censor's judgment is arbitrary and illogical—serious works being banned and frivolous plays permitted.

In this week's "Performer" Griff advertises that he has signed for 22 weeks with the "United," though they seemed to expect little of him, and for three weeks he opened the show. He says: "Even VARIETY missed Griff when at 125th street, N. Y." The English jester seems to like the country, and takes great interest in the big stores and the way you hustle and do business. He says: "The Americans are the most hospitable people in the world."

George Everard, the well known song writer, passed away last Sunday afternoon at St. George's Hospital. He wrote a lot of good songs. "Is Your Mother In, Molly Malone?" "What the Organ played," "I was Born on a Friday," "I Didn't Stop Running Till I Got Home," etc. He left a wife and five little ones, for whom something will be done.

PARIS NOTE

By O. M. SEIBT.

VARIETY's Paris Office,
5, Rue Laffitte
(Boulevard des Italiens).

October 25.

The Folies Marigny closed on the 15th. Business had been very quiet during the first two weeks of October. Borney & Desprez, the managers, paid all artists a compensation for finishing two weeks earlier, as every act was booked for the full month. Otero, the headliner (since September), was a big draw as long as the weather was favorable, but with the commencing of the cool spell and a rainstorm of a record-duration, business went very low. It is reported that Otero has failed so far to secure any booking for the new pantomime "Giska, la Bohémienne." The price she is asking is Fr: 30,000 per month ($6,000) for her own. When she opened at the Marigny she sent telegrams with replies prepaid to all the principal European managers, inviting them to come over to Paris and see the new panto. At the Marigny she is reported to have received Fr: 300 ($60) nightly.

The November bill at the Apollo will consist of—

International wrestling championship, 9 Fleurs Polonaises, singers and dancers; Grant and Grant, colored; Mlle. Colette Willy in "La Chair," "Apollo Girls," Lucette de Verly, chanteuse Parisienne; 2 Gilberts, wire; La Fornarina, Etoile espagnole; pictures.

A genuine prince of the French nobility, Marquis de Portalon, is among the Paris agents. He was until lately connected with the Aragon Agency, and is now booking exclusively "star" woman acts. When with Aragon (former dancer of Otero), he booked for America: Mlle. Lucie Murger, La Esmeralda, Mlle. Marnac, Mlle. Liane d' Eve, Maria La Bella. His pseudonyme is "Monsieur Ludo."

The Casino de Paris re-opened on the 18th with the following bill: Tom Saver, comedy cyclist. Bros. Michoe, bar; Wyndham and Kitty, wire; Pickard Troupe, pantomime; Pastora Imperio, Spanish dancer; Hassan Ben Ali's Arabs; "La Tulipe Noire" (Tiller's ballet "Zuyder Zee").

Yvette Guilbert made her first appearance on a "regular" stage last night at the Théâtre des Variétés, Paris.

Parisians do not want a "Luna Park" any more. There would have been great difficulty in securing the right from the Government, and besides, Parisians are well supplied with pleasure resorts, both in the city and near by. The project has thus failed.

Cliffe Berzac, the manager of several animal acts, who is now on the Orpheum Circuit, recently received word of his mother's death in England. Mr. Berzac was on the verge of going home last summer to see her as she was quite elderly, when he postponed the trip on account of his numerous interests here.

BUSY MUSIC "PLUGGER."

After a temporary retirement from the stage for a year or so, Jane Whitbeck recently returned to vaudeville, playing at the 125th Street Theatre.

In the interim a music "plugger" was ushered into variety by the way of illustrated songs. When Miss Whitbeck had finished her act at the Monday matinee this young man confidentially informed her "his house" (music publishers) was the only place to go for songs.

"I'm in right, Sis," remarked the energetic fellow, "and if there's a wise guy who can steer you straight for the top of the list in this game, you can place all your dough that he looks like me.

"Why, say, little girl, you've a pretty fair chance rigged up as you are, but if you will stand for a little advice, I'll hand you an act that will set 'em all chatting. You need 'Johnnies,' about six, behind you on the stage, swell guys, dressed for a killing, and my firm will take care of it if you stick to me.

"I don't want to talk about myself, but just to show you how I stand with the bunch I work with, I'll let you in on a few things. You know this music 'plugging' is no peaches and cream job. Me, in the morning, bright and early, throwing my voice in a phonograph, all our own songs, and I write about two of every three they publish. If you won't think I'm boosting myself, I'll tell you that mine are the only ones which go the route, but that's not a marker to the rest.

"After I reel off about six cylinders for the phonny' I goes to the office and looks over the mail, for there are a bunch of dames who write me for the proper stuff to sing. You know, Sis, not stuck, but just like me because I'm a good feller, and I'm on the level. Then I plays the piano for a couple of slobs who kill time in the joint to keep warm, and after that I go over to see a rehearsal of one of our numbers in a Broadway production—get you there some day—and then I come up here to do the illustrated stunt; then back to the store to see what's happened, fix up some clubs for the evening, have supper with the boss, drop in a couple of shows to see the acts ain't kidding us about the songs they took away, and back here again for the heavy stuff with the sheet.

"After the night show I meet a couple of the boys and we do two or three dumps, and after I get a fair start for a souse I go the limit. There's a few joints I go up against which just throw the boose into me to get me going, for they say I'm great that way, and then I get home early enough for some sleep, and I guess I ain't a pretty valuable boy around the store.

"There's nobody as does the work I'm doing every day, and the firm knows it. The other day the boss looked me over and said: 'Son, you need a rest,' but I says 'Nope, this is my vacation.'

"Now, you're young in the business and you're good; come down and get an act that's right. I know these people will hand you stuff about being a nice little act, and hold you down to forty per, but we'll send the money to you."

When Miss Whitbeck caught her breath she murmured something about having been leading woman with Matthews and Bulger a few seasons since, and the music "plugger" softly tiptoed out.

LAUDER BIG DRAWING CARD.

Harry Lauder, the Scotch comedian, has the city by the ears. For the first time since the New York Theatre opened as an "Advanced Vaudeville" playhouse, the attendance at Hammerstein's seems to have been affected.

Reversing the former state of affairs, the New York held a crowd each evening this week which packed the house, leaving rows of standees in the back, while on Monday, Tuesday and Wednesday evenings Hamerstein's had less than the usual attendance.

The cut in admission at the New York to one dollar, with a "steam roller" bill, with Harry Lauder at the head drew in the business. By Tuesday night the New York was practically sold out for the week, and a perpetual line remained in front of the box office window.

The success of Mr. Lauder was of such proportions that an attempt was made by Klaw & Erlanger to extend the comedian's time over here. He is due to leave on Nov. 30, closing the night (Friday) before. The management proposed that they pay the Scotchman's salary on the other side, amounting to about $1,500 weekly, and give him $3,000 weekly here if an extension of his foreign engagements could be secured.

This would have cost K. & E. $4,500 weekly for Lauder, making him the highest priced vaudeville act ever on the stage, but the foreign time could not be placed forward.

During the last week of Mr. Lauder's engagement, Mr. Erlanger may send him to the large cities in the West, playing one night each at an increased admission over the usual rate. This has not been decided, however.

An agreement has been made whereby the Scotchman will return next season under the Klaw & Erlanger management. As the week wore away Mr. Lauder became more popular on the stage, and it was commented on Wednesday evening that with few of his countrymen in the theatre, he received more solid aplause than when appearing Monday evening, with all the clans present, who cheered their hero rather than applauded the artist.

VALAZZI BACK AGAIN.

Next Monday, or the week following at any rate, Valazzi, the foreign juggler, will return to the K. & E. fold.

The foreigner was cancelled on the K. & E. time when in Boston a couple of weeks ago. Ordered by the resident manager of the Tremont to close his act in "one," Valazzi declined, simply stating it was impossible for him to do so, his act demanding a larger stage space for the finale.

He was thereupon cancelled, and placed his contract with the White Rats. The agreement did not specify the juggler should close in "one," and President Mudge decided, as the arbitrator of the K. & E. circuit, that Valazzi must be returned to work.

"That Other Quartet," headed by Zenaide Williams Thatcher, is reorganized and in readiness to again appear.

Laurie Ordway is a T. M. A., having been elected by the Troy lodge.

The Musical Coles have dissolved, Mr. Cole and his son continuing in the act.

LUBIN OPENS SHUBERT MONDAY.

The Shubert (formerly Park) Theatre, Brooklyn, will change to Lubin's on November 11. Vaudeville, moving pictures and illustrated singing at five and ten cents will be the entertainment.

The house is the newest addition to a chain of similar enterprises operated by S. Lubin.

The Brooklyn house will be booked by Norman Jefferies, of Philadelphia, who handles all the Lubin places. The annual rental of the Shubert is $25,000.

"MISS POCAHONTAS" STARS IN.

Walter Jones and Blanche Deyo will leave the cast of "Miss Pocahontas" at the Lyric to-night. Mr. Jones returns to vaudeville and Miss Deyo will make her vaudeville debut as his partner. A dancing and singing sketch has been arranged for them.

Mr. Jones goes back to his tramp specialty and Miss Deyo will contribute her voice and agreeable presence. The pair open out of town Nov. 25 and come into the metropolis a few weeks later. M. S. Bentham is booking the number.

Tom Lewis and Joe Miron will appear in vaudeville shortly with a singing and comedy sketch framed up out of "The Gentleman of France" material.

CIRCUS NEWS

The Siegrist-Silbon Circus, a newly organized outfit which plans to tour the Isthmus of Panama, sailed for the city of Panama Thursday. They carried a 100-foot roundtop canvas. The roster of acts makes up an imposing show for a single ring outfit. Among the number are the Melrose Troupe, wire; Meers Sisters, riders; Danny Ryan, and a troupe of leaping hounds from the Barnum-Bailey show.

Charles Cory, general manager of the Hagenbeck-Wallace Circus, will sail for Europe on Nov. 26 by the "Kaiser Wilhelm der Grosse" to be gone a month or more. With him will go Charles Bornhaupt, American representative of the H. B. Marinelli agency, which, it is announced, has signed an agreement by which it is made the exclusive booking agent of the combined show. Messrs. Cory and Bornhaupt will first visit Hamburg, where they will confer with Carl Hagenbeck, the European animal king, who is interested in the Wallace-Hagenbeck show.

A second denial is made with some show of feeling that the Pubillones Circus will play the Orrins' theatre in Mexico City. Mr. Orrin, who was in New York recently, is himself given as authority for the statement that the Cuban organization will not venture into the capital of the Central American republic. Pubillones will, however, cross from the island to pick up some of the rich profits that have always resulted from a circus visit to Merida, particularly just after the harvesting of the hemp crop, but it seems to be settled that no show but Orrin's will hold forth in Orrin's theatre.

Charles L. Sasse has booked the following list of attractions to play this season with the Pubillones Circus in Cuba and Mexico: Boise Troupe, aerialists; Riva Brothers, rope act; Mlle. Turnour, trapeze; Larsen Sisters, tumblers and bar artistes; Castrillon Troupe, acrobats; Harry Dio, jockey and "singing donkey"; Celina de Dio, dogs and pony; Ferari's lion act; Three Liviers, wire acrobats, and Schaar Troupe of cyclists. He has a number of other acts pending. Mr. Sasse has instructions to ship acts every week. Fred Longbotham, the Pubillones agent, will remain in New York to look out for his principal's interests until the middle of December.

Now that the Ringlings have taken possession of the Barnum-Bailey show much speculation is indulged in as to what Charlie Hutchinson, one of the Hutchinson Brothers, will do next season. Mr. Hutchinson was general manager of the "Big Show" during the season just passed, while Fred occupied the same position with Buffalo Bill's exhibition. Charlie, it is said, will organize a circus of his own, traveling over the country with it, but whether as an "independent" or in sympathetic bookings with the Ringlings is not known. Fred will likely again direct the "Wild West." His diplomacy in the management of that show is such that the general understanding is his services could not be well spared. The skating rink at Bridgeport which the "Hutchinson boys" took for the winter has opened, and very popular in the Connecticut town, according to report.

The Bounding Patersons, trempolin bar artists, who have been away from America for five years, have signed contracts which will keep them going on their world's tour until 1910. They sailed from London Oct. 26 bound for Calcutta, where they are to open with Harniston Circus Nov. 30. They will remain with that organization during its tour through India, China, Japan, Java, Australia and the Philippine Islands.

A trainer of wild animals named Glass has undertaken the task of re-breaking Lukens' lions, which were recently left orphaned by the sudden retirement of Herman Weedon. The animals, now at Lukens' gymnasium in Reading, Pa., are known to the profession as a difficult sextet to manage, and when on Monday the newspapers carried the story from Pittsburg of a lion tamer who had been seriously torn by one of his beasts, the report was circulated that it was Glass. This proved to be untrue.

The pictures above are of R. C. Mudge, the "Big Chief" of the White Rats, and May Belfort, the English character singing comedienne, Mr. Mudge's wife, they having been recently married, as reported in VARIETY last week.

Miss Belfort has been retained over for another week at the New York Theatre, where she is now playing, and is in receipt of an offer from a Broadway manager, who witnessed her performance several times in the early part of the week. The manager said he had a play, and Miss Belfort would exactly fit the leading role. No answer has been returned by the singer to the proposition. She has been engaged for the season over the Klaw & Erlanger vaudeville circuit.

Mr. Mudge has accepted the post of arbitrator for that vaudeville time, at the request of Klaw & Erlanger. This is one of many circuits for which the White Rats' president is the official mediator.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

Bosanquet, New York Theatre.
The Yuilians, New York.
Raymond and Hess, Pastor's.
Perry and Alecia, Pastor's.
Evans, Lytton and Love, Pastor's.
The LaVails, Grand Opera House, Brooklyn.

NEW ACTS OF THE WEEK

Harry Lauder.
Character Songs.
63 Mins.; Three (13); One (24); Full Stage (13); Three (13).
New York.

Oh, you Harry Lauder! And after which remark, you must come to a full stop. That will express as well as columns the impression the great Scotch singing character comedian left on the audience at the New York Theatre last Monday night, his second appearance on an American stage. Lauder is distinct, unique and a revelation in vaudeville. His Scotch dialect is broad at times, but it is not always necessary that he be heard to be understod. For twenty-four minutes Mr. Lauder stood before the footlights as a woe-begone youngster, looking over the mutilated toys he removed from several pockets and had he not uttered a syllable the applause would have been exactly as voluminous. The twenty-four minutes seemed like ten. This is his best characterization, or at least it was that on Monday evening. Mr. Lauder is a master of facial expression. While detailing his experiences in the garb of a youngster, he recited the meeting with an old man, and instanter he would become the old man in a fleeting change of expression, reverting to the childish character the next moment. It is nothing short of remarkable character acting, really wonderful, something vaudeville has never seen before, nor the legitimate for that matter either. While as the boy Mr. Lauder sang "The Softest of the Family," giving a juvenile monologue after the second verse. For the opening, the Scotchman "did" a "party gathering" (where different persons were called upon), concluding with "Stop Your Tickling, Jock." Following the "kid," "I Love a Lassie" or "My Scotch Blue Bell" was rendered ("rendered" is correct). For the finale a pretty blonde girl came stealing upon the stage, and was introduced as "That's Her," his "Blue Bell." The audience believed just what Mr. Lauder said. He is never "on the stage" during the act. The man's personality is so potent that you feel he is with you or you with him. The footlights do not interfere. After a speech and tumultuous applause, Mr. Lauder sang "We Parted on the Shore," dressed as a sailor who had never been to sea, a crystal-clear comedy creation. Another speech informed the big gathering that he thought just enough had been given. Monday night brought out that this foreigner is a facile speech-maker; an easy extem. speaker, perfectly self-possessed. It also made plain that he has been widely copied over here, both in actions and jokes.

A typical Scotch slang phrase is probably "Bung up in the brew," which Mr. Lauder used to express how he had struck the other fellow. "She's My Daisy," a song made famous abroad by the comedian, was not heard, although expected, but he must have a vast repertoire stored away. Harry Lauder is booked to remain in New York for five weeks. He could remain six months. An ovation never equaled on the variety platform was his reception. The house was crowded by his countrymen, but you do not have to wear kilts to appreciate him. A single act to occupy over an hour without tiring! There is no answer. He elevates vaudeville, and could do the same to the legitimate. Art is symbolic of Harry Lauder, the greatest of them all. *Sime.*

Minnie Duncan and Arthur Godfrey.
"Me and 'Er."
20 Mins.; Full Stage (Special Set).
Colonial.

Interpreters of the London coster type we have had without number. They have appeared alone, singing more or less maudlin sentimental songs in "one," in twos and threes, showing the familiar stage characterization in pretty much all his moods and colors from burlesque to near-tragedy. But it is doubtful if we have ever seen quite the same shade of mingled comedy and pathos that goes to make up "Me and 'Er." In the neatness with which the little playlet escapes the ever present danger of over-sentimentality which eternally hangs over a sketch of this sort, it strongly suggests Williams and Tucker's "Skinny's Finish." Indeed there is a good deal of the same sort of atmosphere about both pieces. They depict about the same relative grades of society and about a like shading of light and shadow. To be sure the English piece is built out of a rather obvious incident. There is little of sustained interest in the story of the coster who is suddenly raised to wealth and then as suddenly plunged back into his former poverty. But the playlet does not force the plot to the fore. In the well written dialogue and capably acted business the transparent and unconvincing story is forgotten. The swift passing of entertaining incidents absolves the act from talkiness. The coster makes his appearance in his tenement home, dressed in the height of coster fashion and laden with a huge box. The box contains ridiculous finery, including a hat as big as a Harlem bathroom, and the coster explains that he has been suddenly made wealthy by the demise of a rich uncle in Australia. Good comedy is developed in the planning of the couple for their altered estate until a ring at the bell brings in a messenger from the lawyers, sweeping away all their rosy prospects with a note telling of the uncle leaving his whole estate to charity. There follow a short sentimental passage and the curtain falls on a quiet finish to the accompaniment of "Dear Old Dutch." The number got an enthusiastic greeting on Election day, and should catch on here easily. There is no pretence to it. The work of the pair has every evidence of real sincerity. They make no cheap appeal through strained pathos, holding to the safe side of intelligence and good taste in this respect. *Rush.*

Henry Horton and Company.
"Uncle Lem's Dilemma" (Comedy).
22 Mins.; One (5); Full Stage (17); (Special Drop and Set).
Twenty-third Street.

In spite of the individual excellence of the little organization, the actionless dialogue becomes a bit tiresome. There are bright points in the talk of "Uncle Lem's Dilemma," but the story is spread out over too much time, unassisted by those small related episodes that do so much to sustain interest. Henry Horton, who is billed as "late star of 'Eben Holden'", makes a capital farmer, playing the part with a touch of dignity and without the usual crudities. He makes "Uncle Lem" a likable old fellow, even though he may be a trifle garrulous. The story: Joe Cashon (James O'Neil) loves Rose Smiley (Louise Hardenburgh), but the girl refuses to wed during the life of her widowed father, Uncle Lem (Mr. Horton). Uncle Lem, however, loves Cashon's mother, and is anxious for the young pair to marry in order that the way may be smoothed for his own union, which he knows will be opposed by his daughter. In order to bring about the youngsters' wedding, he conspires with Cashon. They arrange that the old man shall seem to oppose the latter's suit, and after forcing a quarrel upon the girl, order her from the house while the lover stands ready to carry her off to the minister's. The scheme works beautifully. Just before the finish the girl discovers the deception that has been practiced against her, but rather illogically agrees to marry Cashon just the same. Miss Hardenburgh is gracefully simple in her work and made a satisfactory Rose, while Mr. O'Neil had not enough to do to impress himself forcibly upon the audience. "Uncle Lem's Dilemma" gets away from the disagreeable rough farce and thereby earns a vote of thanks. Mr. Horton proves by his reception this week that quiet, intelligent comedy is appreciated by vaudeville audiences. *Rush.*

Mildred Madrid and Georgie Merrelli.
Songs and Dances.
7 Mins.; One.
Pastor's.

Mildred Madrid and Georgie Merrelli are a "sister" act, recruited from no one seems to know where. One point is to their credit: although a small act, and possibly beginners as a team, they appreciated the value of dressy dress. Blue gowns of a light silky looking material are worn, and these girls wear silk stockings (doing "three-a-day"). The hats and covet coats worn at the opening might well be discarded. The auburn-haired young woman has rather a good voice, and her partner is not a disagreeable accompaniment. Some dancing is indulged in, but there is no change of costume. The girls should join a burlesque company for a season, save their money, frame up a new act which the present one indicates they can do, and having passable looks, ought to secure more ready recognition in vaudeville. *Sime.*

Mitchell, Willard and McCarthy.
"Number Twenty-three" (Comedy).
20 Mins.; Four (Interior).

For silly, imbecile, inane, and senseless dialogue, "Number Twenty-three," a recently written sketch by Will M. Cressy, strikes the limit's high mark. It must be a recent effort of this very much overrated writer through the title and the talk. The story is based upon a matrimonial agency located at "23 West 23rd street," and it is visited by a woman in search of her husband, who has been previously married 22 times. By the will of her last mate, she must remarry in 30 days to retain the fortune he left. There is nothing more nonsensical in plot or lines on the variety stage to-day. It smacks of some grocery clerk in the country who tries his hand at sketch writing and forwards his effort for approval. How it was possible that this childish piece was accepted is a problem. No one in a sane frame of mind would under ordinary circumstances, and probably the name of "Cressy" caught F. E. Mitchell, Alice Willard and Dan McCarthy, the players, all capable, Mr. Mitchell especially so. Mr. McCarthy, the comedian, may be, but all were utterly swamped under the mess Cressy had made of "Number Twenty-three." That significant slang term should be applied to the author, as far as his further sketches are concerned, if he can do no better than this. To some vaudeville aspirants the name of "Cressy" may be deemed to be an open sesame for profitable engagements, but Cressy or anyone else "must deliver." In "Number Twenty-three" the trio of players have been given exactly one laugh in 17 minutes by the author, and this is at the expense of a retired pugilist, now a business man in the community. The only "situation" is a "screen" incidental. One of the "jokes" runs: "What is home without a mother?" (in the course of the piece) to be answered by "What is mother without a home?" immediately answered by "A bum." That is a sample of Cressyfied humor. It can not be correctly classified. Another gem is when Mr. McCarthy, in response to Mr. Mitchell's remark that he is a bright boy, replies, "My brother is a diamond cutter; my father a brass polisher, so brightness runs in our family." It is a pity that Mitchell, Willard and McCarthy have been saddled with an affair like this. There is no hope for it on the good time where the merits of the three people with a proper vehicle would find a place. The only restitution Cressy can make is to at least return any money he received for writing something; "Number Twenty-three" is nothing. The trio apparently has realized the worthlessness of the piece, for after the finale proper a patriotic singing number is introduced, filling three minutes. Under ordinary circumstances this would have no place in the sketch. *Sime.*

Julius Tannen claims he was the first monologist to spring the original Harry Lauder joke. Election night he told the audience that the show at the New York Theatre was broken up by the boys in the gallery shouting at the Scotchman. The downstairs portion applauded wildly, he said, but the galleries drowned the applause out by shouting "louder."

Anna and Effie Conley.
Songs and Dances.
12 Mins., One.
Twenty-third Street.

The Misses Conley were called suddenly into the bill on Monday, due to the equally sudden retirement of Dale and O'Malley, who cancelled. When a "sister" act makes its bid unsupported by any of the much touted musical numbers of the day, and gets away successfully, it is an easy bet that they have more than average talent. The Conley girls do this. Of their three songs, none are at present being whistled on the streets. The opening selection is a bit slow, although they go a long way in making it lively, but both the "coon" and Irish numbers, the latter with its bit of incidental dance, were worth while. One of the girls has a quaint, half-defined comedy flavor about her work, suggesting vaguely Mabel Hite. She should develop this forthwith. Her partner is rather more richly endowed with vocal gifts, and supports the singing admirably. With those three assets of personal attractiveness, musical ability and distinctiveness, the wonder is that they have not been heard of more prominently before this.

Rush.

Jean Clermont's Circus.
Comedy Animal Act.
24 Mins.; Full Stage.
New York.

It is some years since Jean Clermont with his comedy animal act played at Koster & Bial's. He returned to the New York on Monday evening, missing the matinee through delay in having his animals and baggage transferred. Mr. Clermont's act also closed the show at a late hour, following the immense hit made by Harry Lauder, but yet he held the house, the audience realizing from the outset that this animal trainer had a funny idea. He gives a burlesque on "Bayrum and Bailif's Circus. Some "straight" animal tricks are shown, and especially well done is that of the dog playing "The Last Rose of Summer on Electric Bells," on a miniature piano with electric bells for keys. Two crowing roosters struck the house as novel. There is a man named Creighton who never rose above the opening act at Pastor's who gains that position by the same means. Everything moved slowly for Clermont Monday night. Twenty-four minutes is too long a time. He must work quicker, and could improve much by having more than one trick at a time. The Frenchman ought to meet with a very good measure of success when the act is properly running. *Sime.*

Hanvaar and Lee.
"The Golfer and the Maid" (Club Juggling).
11 Mins.; Full Stage.
New York.

Hanvaar and Lee are a foreign team, making their first appearance on this side. The title describes the dress. Club juggling is mostly attempted, although Miss Lee is a fair ground tumbler, of better than the average grade for a woman. She is also the comedy end, without always making her points go over. The club work is medium, carried too far at times. Eight or nine minutes would be long enough for the entire act, which made a nice enough opening number. They pass through without any surplus of margin. *Sime.*

Eddie Leslie.
Monologue and Imitations.
15 Mins.; One.
Twenty-third Street.

Eddie Leslie, who has been away from the Metropolitan district for some time, proves satisfactorily that while the fashion of most things may change over night, vaudeville is vaudeville for all time. Mr. Leslie is an entertainer of the old school, the school of ten years ago, but when you get down to analyze it, there is not so great a difference between his methods and the methods of our younger talking and singing comedians. If the audience made any comparison, its applause indicated that Mr. Leslie was not the loser thereby. One thing he has mastered is the coster dialect. The younger generation does not go back far enough to check up his statement that he was the first to introduce the coster type to American variety, but it will stand ready to affirm that he is still one of the most interesting of its present day exponents. A coster number made the finish and it was due to his convincing work at this point that he left the stage to solid applause. Leslie looks well in his evening clothes and made an agreeable item on the bill. His was no easy task either, for he was forced to follow Byron and Langdon and Mr. and Mrs. Drew, two comedy sketches that in conjunction are warranted to leave any audience, even the Twenty-third Street, laughed out.

Rush.

Ralph and Nellie Howards.
"Military Mad" (Musical).
15 Mins.; Full Stage.
Union Square.

From Mr. Howard's comedy style, resembling Tom McNaughton's and several other foreigners, the act may be set down immediately as an English importation. "Military Mad," the title signifies nothing unless the military costumes worn suggested the name. It is a musical offering, which depends in a large measure upon the comedy of the male member. The humor strikes a fair average, being good in spots and not so in other spots. Miss Howard is a sprightly looking little woman who looks exceedingly well in a nicely fitting uniform. She plays two solos on the cornet, doing very well. The act will please in a small way. *Dash.*

Corinne.
Singing.
12 Mins.; One.
Colonial.

As might have been expected, Corinne makes her bow from behind her established trademark of mandolin and velvet knickerbockers. Her specialty is quite simple, involving only three songs and two changes of costume. She makes her first appearance in an ankle-length soubrette costume. Her first selection is carried through three or four verses, and as many different dialects from French to negro. She finishes with a gypsy number, accompanying herself upon the mandolin. Corinne is possessed of a rather voluptuous figure, and the frankness of its display is perhaps open to criticism. The audience expressed approval not without a suggestion of "kidding." *Rush.*

Le Pelletiers.
"The Cheyenne Trail" (Drama).
16 Mins.; Three (Special Set).
Pastor's.

"The Cheyenne Trail" is a play of Western life, written by Jack Burnett, and produced by the Le Pelletiers, a man and a woman, who are from the West, appearing for the first week in the East at Pastor's. There are two faults to "The Cheyenne Trail." The greatest is the piece itself, and the other Mr. Le Pelletier, who is lamentably lacking the versatility for the dual character essayed. The dialogue may be in part responsible for this. He is burdened with long speeches, mostly in verse. Verse for a drama approaching a melo-drama. The piece allows of no action, other than that shown for a moment by moving pictures when "Billy, the Kid" an outlaw shoots the Sheriff, and is himself wounded, returning to the bar-room where the scene is laid to peacefully expire. The story tells of the bandit who confesses to a Western bar-maid his identity while in a ministerial guise and garb. With the transition to his proper self, the terror of the neighborhood, upon whom the authorities have placed a reward of $5,000 dead or alive, Billy, the Kid, is the same meek inoffensive individual he was as the clerical gentleman, even with his cowboy riding habit. Miss Le Pelletier played with much spirit, but her efforts were wasted. The piece "isn't there." It can not be made for Eastern vaudeville, and it will be time wasted to expect encouragement on the big circuits. *Sime.*

Robert L. Dailey and Company.
"Fun on a Trolley Car" (Comedy).
15 Mins.; Full Stage (Special Set).
Gotham.

Mr. Dailey is making his reappearance in vaudeville after an absence of nearly two years, during which time he has been in the legitimate. "Fun on a Trolley Car" is the name of the offering selected by the comedian, and the name gives a fairly good description of the act. The set shows a cross section of a trolley car, the interior being exposed to the audience. Mr. Dailey as the conductor got all that was possible out of the light comedy role. A quantity of fun was derived from the familiar types seen on street cars, the best being a fat woman and a "drunk." The cast was not programmed. There is a quantity of fun of the hurrah order, but the piece needs more rehearsing, changing about and quickening of action before it will be in shape for the big houses. *Dash.*

Leonard and Bastedo.
Talk and Songs.
Pastor's.

William Leonard and Alice Bastedo are from the West, it is said, playing in this part of the country for the first time. It is listed as a singing and talking act. The opening was not seen, the act being reviewed from the time of Mr. Leonard's recitation, during which Miss Bastedo made a change of costume. It is a very well dressed number. The recitation, which is a "gaggy" one on names of prominent professionals, together with the song which followed, was taken at too slow a tempo, causing both to drag, but the dressiness and the stage position "one," should bring engagements around here for the smaller time until an opportunity to brighten up the necessary parts is given. *Sime.*

Hal Davis and Company.
A Race for a Wife (Comedy).
20 Mins.; Full Stage; Two Scenes (Special Sets and Drops).
125th Street.

There have been several attempts to date to place a playlet in the varieties with an automobile race as a feature that would be both exciting and interesting and cause enough talk to warrant the carrying about of the large amount of excess necessary in the producing. Hal Davis is the latest aspirant. "A Race for a Wife" runs twenty minutes, and just twenty seconds of this time is taken up by the race, or more properly the chase. The story is light in texture. It ends abruptly and unsatisfactorily. Percy Gibson (Hal Davis) loves and is loved by Margaret Turner (Elsie Ridgely). John Turner (William F. Powell), Margaret's father, doesn't think much of Percy and refuses to allow Margaret to marry him. The young couple take matters in their own hands and elope in an automobile and father gives chase. The curtain goes down with papa still a few lengths in the rear. There are some bits of comedy in the opening portion, but the opening without the chase could not be termed a good comedy sketch, and with it it is not strong enough for a big feature act. The race effect is well worked, although more noise and hurrah would get a better hold on the audience. The playlet was well acted.

Dash.

Lewis and Harr.
"Along the Swanee" (Comedy).
16 Mins.; Full Stage (Special Set).
Pastor's.

J. E. Lewis and Anna Harr are in possession of an act which may be developed into an amusing vaudeville number. Both play in blackface, Miss Harr as a Southern "mammy," and Mr. Lewis as a lazy old colored man who allows his wife to support the family; also to do all the work. Singing to their own accompaniment on the banjo and guitar adds a little variety to the act, which is at present suffering somewhat from Miss Harr's monologue. It is stretched out too long. Both have first class dialect, and more of the family quarrel would be enjoyed. Mr. Lewis does not give the requisite age to his character, and Miss Harr could also improve this point. The setting is pretty, and with good judgment employed for the better laying-out of the offering, Lewis and Harr are going to be in demand. They are most enjoyable now, and have one of the hits of the bill to their credit this week. This self same style of act which has been seldom seen of late years generally was composed of two men, one playing the "wench." With a woman, a good dialectician, and a partner of equal merit there should be nothing in front to stop their progress. An improvement might be attempted where there is an orchestra by making more use of it, and less of their own instruments for the vocal numbers. *Sime.*

A new specialty, devised by George Hanlon, of the Hanlon Brothers, was added to "The Two Islands," the M. M. Thiese show at the Circle this week. The act involves an apparatus by which it is possible to shoot a full-sized automobile over the heads of the audience fifteen feet beyond the footlights.

The Astrella Sisters and Alfred Warner.
Songs and Dances.
16 Mins.; One.
Colonial.

The trio have played about on the United time for some weeks, but this is their first metropolitan showing. The sisters are a brisk sprightly pair of dancers and what they lack of brilliancy in their singing is easily made up in their altogether charming stage presence and smiling animation. They have a gorgeous series of costume changes to set off their personal good looks, and easily captured the Colonial audience. Young Warner has a fresh, youthful voice, and his eccentric dance won him several recalls. The act was in an important place, opening the intermission of a pretentious bill, and scored. *Rush.*

LeMaire and LeMaire.
Talk and Parodies.
17 Mins.; One.
Pastor's.

LeMaire and LeMaire, a singing and talking team, with the smaller member working as a Hebrew comedian, are from the West, and the hit of the bill at Pastor's this week. The program happens to not contain sufficient merit at Mr. Pastor's playhouse to have the fact of their springing to the leadership given undue importance, but LeMaire and LeMaire are really a good act because they are different from the rest in the talking line. There is some genteel "slap-stick" indulged in during the course of the conversation, which brings plenty of laughs; also an hysterical appeal made by the comedian to the "straight" man to "fight" him. It has not been done before in vaudeville, and also some tangle talk about "the car behind." The latter could be considerably shortened. Good singing voices serve to help the parodies, of which there are not enough. In the East, good parodies are a big item to a successful Hebrew comedy act. The Hebrew end resembles Harry Lee in action, being short, quick and funny. The "straight" is tall, works well, and the team should experience no difficulty in making a protracted Eastern visit if that is their desire. *Sime.*

Juggling Burkes.
Club Throwers.
12 Mins.; Three.
Colonial.

The Burkes, two men, have said the last word upon the subject of Indian club manipulating. The pair have the fastest, smoothest and best executed turn done in vaudeville by a team. They have played about the local vaudeville houses for several weeks. A poor dressing scheme creates rather a bad impression at the first appearance, but it is only a minute before their remarkably deft handling of the clubs brings a burst of applause. The turn never stops or lags for an instant. They rush through their routine, showing pretty much all the familiar tricks and springing new ones at short intervals. One formation involves the passing back and forth of seven clubs, and ends in one of the boys catching all of them. The last club is delivered when his hands are full and a club is tucked under each arm. He catches it neatly in the hollow of his knee. Swift exchanges over the shoulder make the finish. *Rush.*

Moving Picture.
"The Handling of the Fleet."
7 Mins.
New York.

"The Handling of the Fleet" follows the manoeuvres, formations, drills and frolics off and aboard the United States "White Squadron" of battleships. It is made both interesting, instructive and amusing. Showing how the big guns and turrets aboard the boats are handled it is especially instructive to those who have never witnessed the spectacle. The single line formation of the boats while under steam, and the sight of one coming through the water head-on make pretty pictures, the prow of the ship looming up like a mountain on the sheet. Other scenes aboard boat are shown, and for pure interest it is the best series of the season. *Sime.*

OUT OF TOWN.

Nina Blake and Company (11).
"Girl Act."
16 Mins.; Open One; Close Full Stage.
Olympic, Chicago.

Besides Miss Blake, who was "discovered" by Will J. Block, and appeared in "Coming Through the Rye" last season, and for a few weeks had the ingenue part in "The Girl Question" at the LaSalle, there are eight "ponies," a boy soprano and Bob Adams, the song writer. The latter sprights up with the eight ponies in a nautical song having fast tempo, and after the first verse Mr. Adams remains in ambush. He is followed by the boy soprano, whose high notes, with nasal effect, are flat and his enunciation imperfect. One verse would be sufficient. Another song "Honey Boy" is rendered, following the entrance of Miss Blake and the girls, with better effect. "The Sand Man" from "The Land of Nod" and another from "Coming Through the Rye," in which Miss Blake appears on a white steed, are the only other numbers introduced. They are insufficient and there is a decided lack of dash, vigor and atmosphere. If Miss Blake is the captioned star, as the billing indicates, she must do something more to deserve it. At present the boy soprano is the feature. The girls are well trained and wear pretty Mexican costumes, but unless the act is bettered it will have a brief career.

Frank Wiesberg.

Manley and Sterling.
"Kid Hickey."
18 Mins.; Full Stage (Special Drop).
Majestic, Sandusky, O.

Manley and Sterling have a new act, entitled "Kid Hickey," a story in slang that should prove a winner, judging from the applause which greeted the first performance. The scene is laid in Hot Springs, Ark., where Kid Hickey is in training for a championship fight. While there he rescues a young heiress from a runaway horse. Manley delivers some of the latest slang phrases in a clever manner. This is neither overdone nor offensive. Both have pleasant voices and sing two songs. They use a special drop and electrical effects. In the end the young heiress falls in love with Kid Hickey and they "sign articles for life. *Doc.*

The Matmeff-Hugoston Troupe of Russian dancers open on the Orpheum Circuit, Nov. 18, probably at Sioux City.

Irma Monti-Baldini and Company (18).
"Carmen" (Operatic).
22 Min.; Three.
Auditorium, Chicago.

To give a comprehensive version of "Carmen" in condensed form and still retain the fundamental incidents, more or less familiar to the average theatre-goer, is a feat not to be slighted. This is particularly true of the pretentious attempt to consistently utilize the "classic" Spanish opera by Irma Monti-Baldini and company of seventeen singers, and supernumeraries, still presenting it in twenty-two minutes. The miniature opera is given in one set, showing a Spanish woodland scene, where Carmen meets her rival lovers, among them Don Jose. The pantomime work is expressive, and the important portions are arranged in terse compactness. The sequences of episodes have been adroitly handled, leaving nothing to unravel as far as the nature of the action is concerned. Madame Monti-Baldini has a powerful soprano voice and her acting is commendable, but there was a perceptive weakness in her interpretation of the idolized Spanish beauty, probably due to the nervousness and strain customary with first or second performances, especially one so stupendous as hers. Umberto Schetti, the Don Jose, is physically unsuited. He is too short and stout, and his voice not of the quality usually heard in the "Toreador" number, even in ordinary presentations. He resembled England's "John Bull." The other two male principals have good tenors, and gave adequate support. A ballet by four girls in several ensembles were picturesque. The recitations take up too much time with little action. Properly trimmed, and with the rough edges removed, the condensation should be a novelty in vaudeville. There is the hazard that the production is probably too expensive and not of the sort vaudeville audiences would enthuse over enough to make it a box office card.

Frank Wiesberg.

Mme. Zelie de Lussan.
Operatic Vocalist.
Keith's, Philadelphia.

It is just six years since Mme. de Lussan was last heard in Philadelphia, then a member of the Grau Opera Company in which she gained much popularity for her brilliant work. Three years previously she made her first American appearance in support of Mme. Melba with the Damrosch-Ellis Company, creating the role of "Mussetta" in "La Boheme." Four years ago she was heard in concert in New York and now makes her reappearance as a vaudeville headliner. Mme. de Lussan retains much of the magnetism which was one of her most attractive possessions and her voice is still flexible, powerful and sweet in tone. One of her numbers, "Habenera" from "Carmen," she gave beautiful treatment to. Her reportoire included an aria, th operatic selection and for her encores, two dainty ballads admirably rendered. With a strong personality to aid her, Mme. de Lussan met with instant favor and should be a strong feature at any house where vaudeville patronage is of the higher class. Mme. de Lussan declared her satisfaction with vaudeville so far as she had tried it, and vaudeville is the gainer by the addition.

George M. Young.

Charles Leonard Fletcher.
Impersonations.
22 Mins.; Full Stage.
Olympic, Chicago.

Mr. Fletcher has arranged an entirely new series of character studies, and selected the personages created by Richard Mansfield, whose singular manner of speech, poise and articulation has been faithfully copied. Mr. Fletcher makes up in view of the audience, as previously, announcing the characters. "Dr. Jekyll and Mr. Hyde," "Beau Brummel" and "Baron Chevalier" are given accurate detail, and acted with force and intelligence. It is novel, and the audience awarded a verdict of success. *Frank Wiesberg.*

ACADEMY STOPS SUNDAY SHOWS.

With a record of three Sunday performances, the Academy of Music passed out of the lists this week as a Sunday purveyor of amusement. Poor business is given as the cause.

The Academy was opened on Sundays under the management of Klaw & Erlanger on Oct. 18. It played in opposition to the Dewey, also booked by William Morris.

While playing Poli's Theatre, Scranton, last week, Madge Fox lost her diamond earrings, valued at $1,000.

Coccia and Amato have been booked for 20 weeks over the Western States Vaudeville Association time.

Brooks and Clark have separated. Geo. C. Clark, who has just recovered from an illness, will work alone hereafter.

Louise Dresser will return to vaudeville in the Spring. At present Miss Dresser is playing in "The Girl Behind the Counter."

Sam Weston and Sydney Clare have an idea. Each thinks it is new, and will wait for vaudeville to decide when they appear as a team.

The Jackson Family of bicyclists are appearing at the Hippodrome, London. The English "Music Hall" credits the act with a decided success.

Claude and Marion Cleveland in a singing and talking act make their first New York appearance at Pastor's week Nov. 18. Alf T. Wilton is their agent.

Ray S. Fern, formerly with the Melnotte Sisters, opens at the Empire, San Francisco, Monday, having been engaged for 15 weeks over the Western States Circuit.

The Elmira (N. Y.) "Telegram" is plodding along with a shortage on its reportorial staff, but realizing the interest taken in theatricals by the community, the "Telegram" has originated the scheme of having the house management furnish the reviews of the bills playing at the Lyceum. The novelty is the paper printing the matter honestly by saying at the heading "Notices furnished by the management." While this has been going on, the Lyceum has not had one poor show—in the "Telegram."

"THE TOP O' TH' WORLD."

"Vaudeville is an equal borrower with the legitimate," remarks the noted Alan Dale, who offers a pretense at appearing offended for VARIETY'S insinuation that the "legitimate" in its light comedy and music is not alone a borrower, but a deliberate "lifter" as well.

Mr. Dale is essentially a Broadwayite. When he travels, his route calls for European stops. Everything to Alan Dale is Broadway. He will deny this, will Mr. Dale, but with his own English proverbs can the guilt be fastened. "The proof of the pudding is in the eating," and even when the great critic has a hankering for vaudeville (not occurring often) he seeks a house located on Broadway.

Mr. Dale ought to travel more, and take with him the other "Broadway" theatrical writers who are obliged to sit through the shows on the Big Alley so the reading public of their respective publications may know what is going on and what to see. The whole of the amusement business of this country is not located on Broadway.

There is vaudeville, and there is burlesque. Perhaps Mr. Dale has heard of Fred Irwin. Perhaps he hasn't, it's a detail, and neither would care. Mr. Irwin is a burlesque manager, cold, hard and indifferent. This Fred Irwin has been a burlesque manager for a very long while, and is known as a "producer." That is, he produces a burlesque show. There is a difference between producers. On Broadway they produce somebody else's piece; at times it is a composite picture of many; the other kind makes a production as iz. Mr. Irwin is of the latter class. He has two travelling shows, one called "Irwin's Big Show," the other "The Majestics."

At the opening of the present season, Mr. Irwin's companies set forth on the annual trip over the circuit. The "Majestics" did not exactly please Mr. Irwin. There was something the matter with it—to him. The "Big Show" was doing the business of the season in the houses it played, but his other show, while it left a pleasing impression, did not suit the manager.

Fred Irwin did not consume too much time in reaching a decision. He concluded this show wouldn't do, so while it was playing, he rehearsed another to take its place. At a Saturday matinee Mr. Irwin placed the new show on the boards, and they say it is one of the best playing the burlesque houses. Perhaps Mr. Dale will admit a man who will do this IS a producer.

But Mr. Dale has never seen one of Irwin's shows—because they do not play on Broadway. In consequence, Mr. Dale or his brother critics do not know that Fred Irwin forms a better singing organization of his chorus girls (burlesque chorus girls—remember) than any musical comedy can hope to have.

So there are shows elsewhere than Broadway. It's perfectly plain there must be, else there would be no Broadway musical comedies. Did Mr. Dale travel more afield in his home city, he would recognize the brand of comedy offered when he sees it.

My colleague, Rush, and myself, each view from two to four burlesque shows weekly; also from three to five vaudeville bills. We have seen comedy in every guise, from the "Family" theatre up-town, through Pastor's to the Broadway houses; we have seen burlesque shows which should not be on the stage, and we have seen burlesque shows which should be on Broadway. We know good comedy when we see it; not by reason of possessing superior knowledge, but simply as we can not help ourselves. A couple of wooden blocks sitting in front of as many entertainments as we do, where the main purpose is comedy, would be in the same position.

So we recognize the Broadway sample, and in nine cases out of ten we have seen it before, long before. Mr. Dale laughs at what he thinks is funny, and it is funny—the first time you see it. Were Mr. Dale, with the others, to see more shows off Broadway, there would be better shows on Broadway.

Vaudeville has taken from the legitimate, and we will tell Mr. Dale what and why. Vaudeville takes "names" because they have a certain amount in a greater or less degree of drawing power. Sometimes a "name" enters vaudeville with substance behind it—then it remains—in most cases, not; then one trip suffices. It's the principal Huber's Museum is conducted on.

The legitimate receives a substantial uplifting from vaudeville. It selects what it wants, and the "name" must come afterwards. The vaudeville artist makes a name for himself. It is two roads, both having a beginning and an ending.

We know Mr. Dale liked "The Top o' th' World." Anyone in a normal condition will; it's very likable. It's all vaudeville and burlesque. Comedy and numbers; numbers and comedy. It is comedy musical, not musical comedy.

Fred Bailey, Ralph Austin, Geo. W. Monroe; all vaudevillians and comedians. Perhaps Arthur Hill isn't the former, but he ought to be. One can tell in the manner the comedians work together that they have not been penetrated by the "white lights."

The chorus girls dance, the music is catchy, and the audience likes the show. That is enough. And what the audience likes the best, Messrs. Bailey and Austin as a team have been doing in vaudeville for some time.

Not in the same characters, for in the piece at the Majestic Mr. Bailey is "Jack in the Box," while Mr. Austin is "The Candy Kid." They have left off their beards. Austin is now one big stick of peppermint candy in looks, and his partner is a loose-jointed toy. They make lots of fun, in company with Messrs. Hill and Monroe. Hill is a polar bear, and what a wealth of humor he secures from it. Mr. Munroe plays a queen, mildly—for him—and legitimately. Not one of his familiars of the days gone by, when a hoarse guffaw was the signal for his entrance, would recognize Mr. Munroe in the present character. All the roughness

(*Continued on page* 33.)

(Editor's Note.—VARIETY will publish from time to time reviews of the current Broadway musical comedies, the intention being purely to keep its variety readers informed upon matters of interest in this field. We are led to take this course by observing how consistently productions of this class are bolstered up by the introduction of talent drawn from the variety branch of the profession.)

THE GAY WHITE WAY.

"Wine, Woman and Song" contributes more than Alex. Carr to "The Gay White Way." Indeed there is not a great deal of the Casino piece that does not savor of Mortimer M. Thiese's modest duckling which unexpectedly grew up into a golden goose. "The Gay White Way" isn't a musical comedy, as we have learned to understand that classification. Rather it is an exalted burlesque show—exalted, however, only by reason of its array of luminaries and imposing payroll. Its sextet of show girls carries itself with a higher degree of supercilious frigidity and wears three or four hundred dollars worth more of frocks; its "pony" ballet, while not quite so plump, is a bit busier, and its principals wear brighter halos of established prestige. There the Broadway show's superiority ceases.

What has been taken from "Wine, Woman and Song" has been polished and improved in the "lifting" process, but where the librettist abandoned his pattern he has fared badly.

It is a maxim in the trade that a burlesque show can't be written. It is rather the product of evolution. The author supplies a manuscript, the sole purpose of which is to stir up dissension between the stage manager, producer and principal comedians. Rehearsals take on the complexion of primary elections. In this series of complicated struggles, the labors of the librettist melt away a bit at a time and from the wreck of his work the burlesque takes form. "The Gay White Way" shows every hall mark of this. And here is another instance of the frankness with which it flaunts its shady parentage.

Sydney Rosenfeld wrote the book. It has to do with the farcical story of George Dane (Jefferson De Angelis) as a detective, searching for his wife (Blanche Ring) through an interminable succession of ridiculous disguises. That's all to hold the show together. Mr. Rosenfeld probably wrote a coherent book. They always do. Sometimes that's what's the matter. But when room was made for comedy bits, specialties, and the carnival of impersonations running through the piece, there remained of Mr. Rosenfeld's labor of love nothing but the music cues.

The second act is all "Wine, Woman and Song," for here the action is entirely taken up with a series of straightway impersonations, introduced at an "actors' fund fair," a device that resembles that used in the Thiese first part. In the procession of stage celebrities filing through the act appear Minnie Dupree (Queenie Vassar), Anna Held (Laura Guerite), Frances Starr and Alla Nazimova (Maud Raymond), Rose Stahl (Blanche Ring), Montgomery and Stone (Post and Russell), William Faversham (Frank Doane) and, of course, David Warfield in the hands of Alex. Carr. An unprogrammed member of the chorus men's union added an excruciating impersonation of George M. Cohan. They might have spared us that.

The very least they could have done would have been to put this hackneyed bit of work in reasonably skillful hands. Carr's contribution was a burlesque upon "The Auctioneer," "The Music Master" "bit" being reserved for the final act. It was neatly done, but by this time impersonations were becoming a bit tiresome, particularly so as the first act had been made of a patchwork of the same sort.

It was just after this, when the imitation thing was growing to be an affront upon the audience's good nature, that Blanche Ring came to the fore with a delightful travesty, redeemed the dulness of what had gone before and made "The Gay White Way" a pleasant thoroughfare.

The travesty is incidental to the topical number "School of Acting," or rather the song is incidental to the travesty. The confession scene from the second act of "The Thief" is taken. The highly emotional and tensely dramatic passage lends itself admirably to burlesque, and Miss Ring handled it with just the right touch of quiet grace to carry it home. Her exquisite delicacy suggested that delightful Fay Templeton when she did the same sort of thing in the Weber & Fields burlesques. This was the relieving "high light" of the performance. The early gloom closed in again and held to the final curtain except for a glimmer when Melville Ellis was dragged to the piano by the hair, and the sextet of "our best known show girls" strode forth in stunning green velvet gowns to assist Miss Ring in singing "My Irish Gibson Girl," a new kink in the mismating of song titles that has been epidemic for a couple of years.

Ludwig Englander has done vastly better by the show than the librettist. Half a dozen of his numbers went to the mark. A waltz song called "Climbing the Ladder of Love," sung by Miss Ring and Mr. Carr, scored strongly, as did "Somebody's Been 'Round Here" by Miss Raymond, who has lost none of her skill in "coon shouting" since the arrival of "Bill Simmons." Another one of the same sort was "Dixie Dan," prettily staged and well handled by Miss Ring, fetchingly garbed in "pick" costume.

Post and Russell won a burst of applause with their eccentric dancing, and Laura Guerite flashed her frankly beautiful shoulders and back from time to time. Except when he is imitating Warfield, Carr makes a capital light comedian. Somebody has been at work on his voice, too, since he left the Circle.

Jefferson De Angelis does impersonations with the best of them, which may be taken as you please. He looked a deal like Englander in the last act and in the preceding two looked like a great many other people, including several burlesque comedians, but for the most part his humor is heavy and leaden. *Rush.*

Frederic Thompson returned hurriedly from Europe last week. In company with Fred. McClellan, manager of "Luna" Park, he was touring the continent and incidentally booking features for "Luna" and other enterprises. The pair had been gone a month, and were not expected back for some weeks yet.

NEW YORK.

In the history of the New York Theatre, never a larger crowd assembled than on Monday evening last, attracted by the initial appearance of Harry Lauder, the Scotch comedian (New Acts), and the reduction in prices. A continuous line vainly applied for seats at the box office, and the overflow would have nearly again filled the house. The management surrounded the star with a comparative bill, totaling in all the best local program of the season for "Advanced Vaudeville."

Hanvarr and Lee opened the show; Jean Clermont's animal act closing it. Both are under New Acts also.

In the choice position, May Ward and her "Eight Dresden Dolls" secured second honors, although Collins and Hart, considering they followed the headliner, might be mentioned for an equal chance from the applause, and the Curzon Sisters as the novelty feature, opening after the intermission, are likewise in the calculation. And another strong bidder was May Belfort, who had only herself to depend upon, while the Bard Brothers with their sensational acrobatics caught thunders of applause for their two best tricks.

Miss Ward has a lively "girl act." Pretty youngsters, one animated brunette, especially won the house completely. Bright costuming up to the final number, which is extremely patriotic, helped to this effect, although Miss Ward who makes a most pleasing stage appearance, should have the drop for the final scene touched up; and discontinue the "audience" song, sung with the aid of a "spotlight." Never would it have been suspected that a Broadway theatre would allow a spot light to be thrown upon the occupants of its box or orchestra seats. Singing to the audience is quite sufficient and even that is not condoned.

Collins and Hart gave a short funny travesty on Lauder, and introduced one or two little tricks in their laughable familiar act, while the Curzon Sisters appeared on Broadway for the first time, their last appearance here having been at the Hippodrome. The girls make a "thriller" hanging by their teeth while swiftly revolving in mid-air. The audience passed along a solid acknowledgment of their daring.

Miss Belfort returns with two new numbers, one a character selection. "The Rake's Progress" is retained and concludes, drawing the same approbation this semi-recitation has always secured. In a handsome gown of a beautiful and odd cerise shade, Miss Belfort made a striking picture under the calcium with this number. She did a most creditable bit of work in the costumed character of a Coster girl, singing "False Eliza Leech."

The Bards are "faking" just a trifle too much. In the double leap, three attempts are made, one too many. The comedy could be made use of the same on the second miss. Two new tricks are shown, and the finishing feat now draws as much applause as the over-head leap to the hand balance, originated by these boys, and copied all over the globe. That is the strength of the Bard Brothers, and an item which has placed them at the head of the acrobats, native or foreign.

Sydney Grant in the "No. 2" place, rather difficult to hold down, did not seem to fall in with the house. *Sime.*

HAMMERSTEIN'S.

It's a good deal of a vaudeville bill at Hammerstein's this week. It has to be, for when a manager puts May Tully and Company in the No. 3 position, he has to go some to keep up the pace to the end of the evening and avoid a flop in interest later on.

It would be difficult to pick out the actual headliner. By the applause, ever an unsatisfactory standard of judgment, it was an even break Wednesday night between Millie Lindon and the Boston Fadette Lady Orchestra. The latter number closed the intermission and accomplished the unusual feat of curbing the well-known Victoria thirst and the feverish desire for mid-performance refreshment for at least two minutes beyond recess. Ordinarily an act in this position finds itself playing its last few minutes to the backs of an audience headed toward the exits and the waiting bartender beyond. No so the Lady Orchestra.

Miss Lindon is going a bit too far in her reach for quiet effect. Instead of grace she gives one the impression of frigidity. Her courtier costume has given place to a sensible dainty white frock, a distinct improvement in her appearance. The "Pitter-patter" song has been terribly mangled, for what good reason it would be hard to guess. As Miss Lindon gives it now it is pointless. But fault-finding is futile. The audience held the English woman for five songs, and she could easily have sung another without stretching her welcome. Which same seems conclusive proof that they liked the number. And, indeed, well they might. She is a distinct relief from the over-busy soubrette. There are many such, but a Millie Lindon one finds only once in a while.

Smith and Campbell were on early. The conversation turn remains about as it was when the pair sprang it a month or so ago, the pithiest example of straight away talking humor going 'round.

Bransby Williams has changed his series of character studies about a bit. Dan Peggotty and Smallweed are missing and the prison scene of Fagin makes the finish. This is the better applause getter, but Smallweed was infinitely a more artistic bit. Williams' versatility in character drawing is not a mater of grease paint and wigs, but of intelligent command of technical skill and grasp of dramatic art. His method of presentation is simplicity itself. In this he shows his garrulous brothers a model. He barely announces his characters and then lets them speak for themselves. And what an eloquent lot they are!

Mazzus and Mazett are genuinely amusing. The comedian gets away from the stock tricks of stage tramps. The act has been playing this long time without material change and he has learned to a nicety just how far he can go in his clowning without overstepping the line. And so he keeps well within the boundaries that mark the end of humor and the beginning of senseless horseplay.

Gus Edwards' "Schoolboys and Girls," featuring Herman Timberg, and with Maude Earle as the monitor, replacing Daisy Leon, closed the show and held the audience. Hathaway and Siegel opened with their capital dancing and singing specialty, followed by Daisy Harcourt, who did nicely with her comic English songs and incidental funniments. *Rush.*

COLONIAL.

Percy G. Williams "spread himself" in the framing up of his Colonial holiday week bill, and, except that the fate of two single women trembled in the balance, the show ran off nicely. Corinne (New Acts) was one of the pair whose reception was only halfway warm, and Edna Luby, working out a partly new series of impersonations, was the other. It really would have served Miss Luby properly if she had fallen even flatter than she did. The place to try out new material is not the Colonial. Her imitation of David Warfield in the ever present "Music Master" scene was obviously only half prepared. Miss Luby would do well to abandon it in that stage of incompleteness. She has neither the voice nor the vitality to put it through. It has no place in the act anyhow. Miss Luby had better stick to her women. All but Anna Held. For Miss Held she rearranges her hair, a really mystifying performance, in the middle of the lighted stage, that changes the smooth Luby tresses into a pompadour of artistic disarray. That was the best of the impersonation. Her Vesta Victoria at the finish gave her a good exit.

"The Song Birds" is a delicious bit of burlesque. The book by George V. Hobart is a model of concise wit and the thread of topical interest upon which the burletta hangs is developed without delaying the action of the piece. The slang that rolled from the mouth of William Burress, who made a capital likeness of Oscar Hammerstein, and John R. Cumpson, who resembled Herr Conried rather less closely, kept the audience laughing without letup. The act is perfect vaudeville entertainment, with comedy, musical and even spectacular values well represented. It closed the intermission at the Colonial and at the matinee Election Day there were three curtain calls, a repetition of the final number "The Battle of B-Flat," three more curtain calls, a second repetition and even then more curtain calls. Which fixes the value of "The Song Birds" conclusively.

With an act of such pretentious equipment, it seems that Valadon might discard at least some of the simpler of his opening tricks in favor of something more spectacular. The trick of the mysterious chafing dish which disgorges a live goose from a cooked egg scarcely belongs to modern magic. Likewise Valadon might also conceal his reach into his waistcoat more skilfully. His coin manipulation was one of the best bits of swift, clean palming that has been shown, and the final illusion, in which a girl is made to disappear from a pedestal, rather well up stage, puzzles even the most sophisticated of laymen. The act goes with good speed for one of this sort in which there is much handling of apparatus, but Valadon further delays the proceedings by making long introductory speeches.

Cooper and Robinson were on second. The pair have changed their talk around a bit and worked up an excellent number in "I'm Not the Man," handled in semi-conversational style. The eccentric comedy and screamingly funny loose dance of Robinson scored its usual average of solid laughs. Jos. Hart's "Rain-Dears" closed the show.

The Juggling Burkes, Astrella Sisters and Duncan and Godfrey are under New Acts. *Rush.*

UNION SQUARE.

The crowd got in the theatre so early Election night that most of them caught the "supper show," and when the acts appeared for the third time two or three apologized. It didn't seem to dampen the ardor of the audience, however, and two of the early turns fared more than ordinarily well. Harry Breen, with his continuous song, was one and Austin Walsh and his "sight seeing auto" the other. Mr. Austin has hit upon a novel idea, and some of the scenes shown as well as the descriptive talk are genuinely funny.

McMahon's "Minstrel Maids and Watermelon Girls" have hit off about every vaudeville house in and around New York since the opening of the season. The girls always give a good performance, working hard and conscientiously. It is the staple "girl act" of vaudeville, and was one of the evening's hits.

"Handkerchief Number 15" is the sketch Fred Bond uses every time he decides to take a dip into the varieties. Fremont Benton is also featured in the billing. Mr. Bond is the big star. It is of the familiar farcial type with a good bit of burlesque horse play at the finish, but the audiences laughs, and that's all they demand.

The Basque Quartet sang their high class operatic selections to no great amount of appreciation. It may be that the audience was not quite educated up to it. Nevertheless there has been a noticeable lack of enthusiasm over these foreign "classy" singing acts in other houses of late.

The Chadwick Trio, if not the solid hit of the evening, came within close hailing distance of that honor. Outside of her dancing, Ida May Chadwick is making fast strides to the front as a character comedienne, and it is almost a safe bet that some Broadway production will display her name on the billboards before many years. The whole offering has been improved greatly since it was first put on.

The Rinaldos show a nicely dressed, neatly worked hoop rolling act. They have a familiar routine with nothing not seen before. The woman attempts the "school house" trick originated by The Kratons. It required at least ten trials before she could make the hoop circle the house and enter. Harry Kraton sends the hoop around three times, and very rarely misses on the first try. It would be just as well to drop the trick, at least, until more proficient in its execution and better still, to evolve something new. The "string" work is the best that has been seen in this line.

Ida O'Day plays the banjo as a finish to her specialty, and this carries her through. Miss O'Day is not a good performer on the instrument, but with the aid of a fast march number and "Dixie," she passes as would anyone. The girl has a pleasing voice, and with a better selection should do nicely in the singing. The "kid" number is very badly done. It should be dropped.

Browning and LeVan offer a disconnected singing and talking specialty. One does a Hebrew and an Italian, going back to the Hebrew character in order to sing the much abused patriotic parody used by no less than ten teams in burlesque last season.

Anderson and Goines, Wotpert Trio, Fritz's Dogs and Ralph and Nellie Howard, the latter under New Acts. *Dash.*

PASTOR'S.

In a bill of medium quality, full of new acts, all reviewed in that department, one of the best numbers, on merit and as a whole, was obliged to open the show.

Not alone was this unfortunate for De Velde and Zelda, the act in question, but they do not belong among the early numbers. Putting all else aside, on their appearance alone, May DeVelda and Bert Zelda are in the "two-a-day" class at any time, and with any company. They are the best looking team of acrobats I have ever seen. Wearing yellow suits on Tuesday afternoon, Miss De Velda especially looked pretty. With this exceptionally handsome costume for acrobatic work, it seemed really a pity they were held down to their position.

The apparatus employed is new, nickel plated and bright, while the actual work is novel, Mr. Zelda holding a tight wire by his teeth while Miss De Velda walks upon it. First doing this from two difficult positions, with a brace, Zelda, who is a magnificent specimen of manhood without being abnormally built in any way, holds the wire, now turned "slack," in a standing position on a table, with no assistance. Assuming a position while the young woman walks back and forth gives him a pose which could be utilized for the exemplification of the perfect man. There is one trick in the act which should be taken out or changed about.

Adams and Mack have changed the billing of their burlesque magical act, and the act itself. A great deal more of the illusions have been included, and the entrance made by Mr. Adams, afterwards exposed, as are all the tricks, is very good. The "To-To" burlesque is well done, and a trunk mystery makes a good finish. The act has been, barring the questionable policy of exposing some tricks and illusions, ever so much improved. It requires now more speed in the performance. Everything should be done with a rush, and the talk cut down to the lowest minimum. The "business" with the water pitcher which causes the expectoration should be dispensed with at once; it is unsightly, and there is plenty of room for debate whether Mr. Mack, who is advancing with his comedy, is helping himself any by going to the extreme of making-up his face in white and black squared spots to carry out the scheme of his new clown dressing.

Luce and Luce, the musical act, are others on the bill who have bettered themselves. If memory is right, the team formerly closed on the brasses. If so, this has been discontinued for the better, and a new closing put in. There is also a new device in musical instruments used, a number of "rattles" screwed to an oblong flat board. It is novel in looks. There is too much of the violin with passe imitations, while the cornet during Miss Luce's playing of the handbells could be taken out, though no harm does accrue.

A comedy finish caused by an illustrated recital of the course of progress of a married couple is injured through a surplus of explanations attending it. Another injury the act received at Pastor's was to play in the parlor set given them. They might secure a special drop, and work in "two."

Cliff Farrell and Marie LeRoy, Pongo and Leo and Daly and De Vere appeared, without noticeable change in offerings.

Sime.

TWENTY-THIRD STREET.

For a show in which there are but two tried and established vaudeville acts and the rest making their first or second local showing, the bill runs off with exceptional smoothness. Harry Leonhardt is coming to be recognized as a good gambler on new acts, for his "picking" up to now has shown good judgment. Dale and O'Mally, the English conversational pair, were billed to appear, but their place was taken by Anna and Effie Conley (New Acts). The rest of the show ran as programmed. Another of the newcomers was Eddie Leslie (New Acts).

One of the big features was the animal, acrobatic, juggling and spectacular offering of the Novellos, one of the big features the season past with the Barnum-Bailey's Circus. The outfit, which includes besides twelve people, two elephants, two dogs, two ponies and a troupe of dogs, made an imposing showing even in the huge arena of Madison Square Garden, but set off by the isolation of a vaudeville stage, its striking value is emphasized.

The running time is only 10 minutes, but there is more snappy exhibition of clever acrobatic work in that time than most acts have to show in twice as much. A good ground tumbler fills in occasional pauses, while one of the women does a bit of juggling. The work of the elephants is really striking. In one of the tricks an animal walks back and forth across a see-saw. As the end flies up one of the acrobats is thrown high in the air, landing on the animal's back. The dressing of the act is gorgeous and in the closing position it made a sensation.

Margit and Waldemar Asra opened the show with a fairly neat routine of billiard table tricks. It seemed to lack something of the novelty which is present in other acts, who do not feature the cue work quite so strongly. Asra's table work is interesting, but a larger degree of variety would relieve the monotony of the present routine.

The Verdi Musical Four are skilful enough musicians, but they fall short in the exercise of those niceties of stage bearing which are so important a requisite of a straight musical turn of this sort. The two older men seem to be violently nervous throughout the act, and a particularly nervous walk also seems to be due to this cause. On Tuesday night something was wrong with the apparatus for the chimes, and a number of trifling roughnesses broke up the polish of the number. They did best on the brasses. The number in which the violin figured might just as well have been a solo. The violin does not go very well in combination with two heavy brass instruments, and its tones were completely lost.

Byron and Langdon raised a small riot among the holiday audience, and Mr. and Mrs. Drew, following, scored quite as strongly.

Henry Horton, late star of "Eben Holden," assisted by a company of two, is under New Acts.

"Featured" is good for tailors and haberdashers. "Catch" Herman Timberg, the comedian of "School Boys and Girls" while the young man is patrolling Broadway. He is a fashion plate in three colors.

THE JOLLY GRASS WIDOWS.

"A Scotch Highball," under which alluring title the two act collection of familiar burlesque "bits" is put forward, was made with luke-warm milk instead of fizzy water. It doesn't sparkle and it doesn't bite. At long intervals a lonely bubble struggles to the top, but the bulk of the two-and-a-half hour entertainment fails to entertain with conspicuous success.

The trouble with it is that George Paxton, who wrote the book, worked with a misdirected singleness of purpose, to construct a plot with a beginning, a middle and an end. In his choice of theme Mr. Paxton has fallen upon that much overworked idea of a masquerade ball in which half a dozen couples arrange a rendezvous and all dress alike. It is curious how generally the burlesque librettists have "fallen upon" the same idea simultaneously this year.

It takes Mr. Paxton the whole first act to work up his complications to a point where they are satisfactorily muddled. Then finally, the preparatory work being completed, he figuratively wipes his brow and graciously permits the comedians to have their own way and work in a few laughs. But considering the manual labor that had gone before, the laughs were pitifully few.

George Hickman, as the Irishman, was funny at times. But these times were not when he talked. His comedy business brought laughs where the lines of the book fell flat, and whatever success he attained was due to his own endeavors and in no wise to the material that had been supplied him.

When Carroll Henry appears one gets an idea from his makeup that he is going to play a "Hebrew dope fiend," and accordingly settles himself back to watch what promises to be a novel burlesque characterization. But Carroll fades from prominence very shortly and develops very little that has not been done before. He makes a good Hebrew of the familiar sort, although, like the other principals, there is little in the lines of his part that could gain him distinction.

The women principals run very much to weight and not a great deal of sprightliness. Likewise they are pretty short on vocal ability. Nellie Francis escapes responsibility in the musical department by delivering her numbers in the form of conversations, attempting to sing only at rare intervals, and makes up for her lack of brilliancy in stage presence by wearing spangles enough to equip a circus. Lillian Boyd shows a bit more animation and Estella X. Wilson has more talking to do than is good for any soubrette.

Charles Falke alone stands out as a singer worthy of attention. He has several straight songs, most of them of the sentimental sort, and the house reached for them hungrily.

The olio was better than the pieces. Miss Wilson opened this part with a very ordinary singing turn. She uses the same song as the soubrette in Karno's "Night in an English Music Hall," and, whether unconsciously or not, follows the original in many ways, although the number is given straight.

The Three Musketeers have a neat singing and comedy arrangement. They appear as soldiers, one straight and the other two knockabout comedians. It was here that the only other good voice in the outfit besides Falke's was identified as belonging to Lew Heslin. The turn passed nicely. Nellie Francis and Carroll Henry redeemed themselves in the olio by handling their specialty splendidly. Miss Francis sings a straight number, while Henry, standing behind her with his arms put forward, goes through the appropriate gestures. Though nothing novel, it was a perfectly executed bit of neat comedy and scored strongly.

The Three Deltons offer a really remarkable acrobatic act. The trio are all fine, big fellows, and make a striking appearance. Most of the work consists of slow hand-to-hand feats. They perform with the essence of style and smoothness of detail and the number was given a greater portion of applause than anything that had gone before. The understander contributes an occasional bit of quiet comedy that adds immensely to the entertainment of the act and does not intrude itself unduly.

Falke and Coe closed the specialties with a capital comedy musical offering.

Rush.

KEENEY'S.

With the exception of "A Night at the Ravens' Nest" (New Acts) which wasted forty minutes in the best part of the program, the bill turns out good entertainment at Keeney's this week. Waterbury Bros. and Tenny, Eddie Leonard and Howard and Howard put over three solid hits, with the latter team having a shade the best of it. Willie Howard is doing a Hebrew impersonation that will stand comparison with the best, his excellent singing voice giving him a big advantage. The imitation of Joe Welch is not needed, young Howard being able to go it alone. Eugene Howard is a first class "straight" man, his neat dressing and good voice adding greatly.

Eddie Leonard is again working with two boys, and in the present pair has found the best team he has had. Mr. Leonard's graceful dancing and colored melodies sung in a way all his own, are always pleasing. The wooden shoe dance by the boys is stretched out a bit. The fast dancing at the finish gained many recalls.

Waterbury Bros. and Tenny are showing their familiar musical offering. The trio exercise good judgment in selections, which they render effectively.

The Three Perry Sisters get a good start, and carry things through nicely, falling down because of a poor finish. There is much material at hand, and many bright lines, well handled. One new number at least, a change to snappy soubrette costumes with a lively song and dance for a finish would benefit materially.

Joe Edmonds, the "How-de-do-Man," did well with the song by that name, also with his other musical number, but the talk will not pass him through. It is too old. Mr. Edmonds should do better with character songs and parodies.

The Barlows did fairly well as the opening act, with aerial acrobatics. The old routine is gone through smoothly, but could be quickened a bit. The woman might show more care in her dressing.

The Four Comrades, formerly with Nelson's Comiques, follow that act closely, without attaining the satisfactory results achieved by it.

Dash.

VARIETY ARTISTS' ROUTES
FOR WEEK NOV. 11
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 10 to NOV. 17, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." indicates that the route of the circuit immediately preceding it may be found under "CIRCUS ROUTES."

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abel, George & Co., Colonial, N. Y.
Abram & Johns, 1203 Octario, San Francisco.
Adamini-Taylor, Bennett's, Ottawa.
Adams Bros., Imperials, B. R.
Adams, Musical, Nov. 18, Pastor's, N. Y.
Adley's, Wasson's, Joplin, Mo.
Addison & Livingston, Olympic, Bellaire, O.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo, 464 Cleveland, Chicago.
Abbotts, The, & Co., Keith's, Philadelphia.
Ahearns, Charles, Golden Crook, B. R.
Ahern & Baxter, Richmond Hotel, Chicago.
Aherns, The, Majestic, Birmingham.
Alberta, Forepaugh-Sells, C. R.
Alfredo & Cerita, Sells-Floto, C. R.
Allen, Eva, Ideals, B. R.
Allen, Josie, Bijou, Racine, Wis.
Allen, Searl & Violet, Cook's, Rochester.
Allen & Biscoe, 542 W. 159, N. Y.
All & Peiser, High Jinks, B. R.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Alpha Trio, 132 E. 17, N. Y.
Alpine Tronpe, Idea, Fond du Lac, Wis.
Alrona Zoeller Trio, Orpheum, Springfield, O.
Alsace & Lorraine, Hathaway's, Malden.
Allyn & Shuman, Keith's, Philadelphia.
Alvora, Golden Crook, B. R.
American Dancers, Six, Poli's, Hartford.
American Newsboys' Quartette, Empire, San Francisco.
American Newsboys' Trio, Bijou, Jackson, Mich.
Americus Comedy Four, Trent, Trenton.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Andersons' Four, Empire, San Francisco.
Apdale's Animals, Poli's, New Haven.
Apollo, Century Club, Elkhart, Ind.
Apollos, The, 65 8th Ave., N. Y.
Archer, LaDella & Davey, Jolly Girls, B. R.
Ardell & Shive, Forepaugh-Sells, C. R.
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.
Arlington Four, Columbia, Cincinnati.
Armstrong & Clark, Orpheum, Kansas City.
Armstrong & Levering, Auditorium, Richmond, Va.
Armstrongs, Three, Parisian Belles, B. R.
Arminta & Burke, O. H., Vincennes, Ind.
Arnold Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Astrellas, The, Colonial, Lawrence, Mass.
Arizonas, The, 148 W. 68, N. Y.
Auberts, Les, Frobel Str. III., Hamburg, Ger.
Aners, The, Wonderland, Pittsburg, Kas.
Austins, Great, 10 Bakersville Lane, Rockville, Conn.
Austins Tossing, Casino, Roanne, France, Nov. 18, Eldorado, Nice, France.
Avery & Pearl, Gaiety, So. Chicago.

B

Baggessens, The, Gl. Herstelange, Svendberg, Denmark.
Baker, Nat C., 32 Division, N. Y.
Baine & Shaw, Hippodrome, N. Y., indef.
Bandy & Wilson, Family, Oshkosh, Wis.
Banks-Breazeale Duo, Orpheum, Reading.
Banks, Chas., Boston Belles, B. R.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, 541 W. 158, N. Y.
Barry, Mr. & Mrs. Jimmy, Orpheum, Salt Lake.
Barry & Wolford, 150 W. Congress, Chicago.
Barto, Eddie, Rollickers, B. R.
Bates & Neville, 48 Gregory, New Haven.
Be Anos, Two, 3442 Charlton, Chicago.
Beard, Billy, 1401 Drayton, Savannah.
Beatties, Juggling, Chestnut, Lancaster, O.
Bedell Bros., O. H., Clarksburg, W. Va.
Bedini, Donat, Bennett's, Montreal.
Beecher & Mage, Walker's, Worcester.
Belford, Allan G., Washington, N. J.
Belmont, Harriette, Jolly Girls, B. R.
Bellclaire Bros., Orpheum, Minneapolis.
Bell & Richards, 131 Central, Leominster, Mass.
Bell Boy Trio, O. H., Bangor, Me.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norma, Trans-Atlantics, B. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, Majestic, Ft. Worth.
Bentley, Harry, Imperials, B. R.
Benson Musical, The, Bijou, Jackson, Mich.
Berkes, The, Orpheum, Parkersburg, W. Va.
Bernard, Cassie, Rose Sydell, B. R.
Berzac's Circus, Orpheum, Oakland.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Berry & Berry, Orpheum, Los Angeles.
Beyer & Bro., 293 Henry, N. Y.
Bicycle Bill, Family, Moline, Ill.
Big Four, High School Girls, B. R.
Big City Quartette, Keith's, Providence.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bimm-Bomm-Brr, Orpheum, Oakland.
Binney & Chapman, Garden, Memphis, indef.
Birch, John, 114 W. 40, N. Y.
Bishop, Frances, Century Girls, B. R.
Bixley, Edgar, Boston Belles, B. R.
Black & Leslie, Bijou, La Crosse.
Black Hussars, Poli's, Hartford.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, Casino, Lawrence, Mass.
Blush, T. E., 3241 Haywood, Denver.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Booth, Great, & Bro., Empire, Bakersfield, Cal.
Bouldon & Quinn, O. H., Halifax, N. S.
Bowen Bros., Grand, Fargo, N. D.
Bowers, Walters & Crooker, Olympic, Chicago.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowman Bros., Gaiety, Springfield, Ill.
Boyce, Jack, Majestic, Kansas City, Mo.
Boyce Bros., 874 No. Randolf, Philadelphia.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Boyd & Veola, Bijou, Adrian, Mich.
Bragg, John D., Toreadors, B. R.
Brahams, The, Castle, Bloomington, Ill.
Bradley & Davis, Lyric, Salt Lake City.
Bradys, The, 721 Copeland, Pitsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brinn, L. B., Hippodrome, Nov. 11, Birmingham, Eng.; Nov. 18, Pavilion, Newcastle, Eng.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brittons, The, Columbia, Indianapolis.
Brooks & Jeannette, 1602 Madison, N. Y.
Brooks & Clark, 2464 Patton, Phila.
Brooks, Herbert, 20 W. 96, N. Y.
Brooks, Jeanne, Parisian Widows, B. R.
Brown Bros. & Kealey, Ringling Bros., C. R.
Brown & Bartoletti, City Sports, B. R.
Brown & Wilmot, Lyric, Kensington, Ill.
Brown & Wright, 163 W. 60, N. Y.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruno & Russell, Bennett's, Ottawa.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Lyric, Danville, Ill.
Burke, Minnie, Boston Belles, B. R.
Burton & Brooks, Fair Haven, N. J.
Buckleys, Musical, 297 Ave. B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.

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Buckeye State Four, 2364 E. 57, Cleveland.
Burke & Urline, Marion, Marion, O.
Burke, Dan, & Girls, Temple, Detroit.
Burke, Wm. H., 84 Barston, Providence.
Burns, Morris & Co., 811 Ocean, Jersey City.
Burns, Harry, Dreamland, McKeesport, Pa.
Burtinos, The, Pantage's, Portland, Ore.
Burton & Burton, 309 W. 55, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Vass, Lyric, So. McAllister, I. T.
Busch Family, Excelsior Springs, Mo., indef.
Bush & Elliott, Family, Butte.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byrd & Vance, Lyric, Des Moines.
Byers & Herman, Bennett's, Ottawa.
Byron & Blanch, Unique, Minneapolis.
Byron & Langdon, Orpheum, Boston.
Byrons' Musical Five, Olympic, Chicago.

C

Caesar, Frank & Co., Majestic, Birmingham, Little Rock.
Callahan & St. George, Bennett's, Vaudeville, Portland, Me.
Callan & Smith, Lyric, Alton, Ill.
Cameron & Flanagan, K. & P. 23d St., N. Y.
Camp, Sheppard, Kentucky Belles, B. R.
Caldera, A. K., St. Charles Hotel, Chicago.
Calvin James, 445 W. 64, Chicago.
Caprice, Mlle., Orpheum, Los Angeles.
Campbell, W. S., Rose Sydell, B. R.
Carbrey Bros., Olympic, Chicago.
Carlisle Wild West Co., Tiffin, O.
Carlin & Otto, Auditorium, Chicago.
Carmen Great, O. H., Watertown, N. Y.
Carrillo, Leo, Academy of Music, Montreal.
Carr Trio, Vincennes, Ind.
Carr, Jessie, Toreadors, B. R.
Carroll, Nettie, Forepaugh-Sells Bros., C. R.
Carroll & Cooke, Hotel York, N. Y.
Carroll, Joe, Majestic, Little Rock.
Carroll, Great, Fay Foster, B. R.
Carson & Willard, Keith's, Phila.
Carson Bros., 410 State, Brooklyn.
Carter, Taylor & Co., 444 W. 137, N. Y.
Carters, The, Princess, Cleveland.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Pollard, 1922 W. 6th, Davenport, Ia.
Casey & Craney, Majestic, Des Moines.
Castanos, The, Novelty, Denver.
Cavana, Orpheum, Leavenworth.
Chadwick Trio, K. & P., Jersey City.
Chadwick Trio, Keith's, Jersey City.
Chameroys, The, 60 Manhattan ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chapin, Benjamin, Hathaway's, Lowell.
Chester & Jones, Union Sq., N. Y.
Chinquilla & Newell, Broadway, Middletown, O.
Christy, Great Knickerbockers, B. R.
Church City Four, Strollers, B. R.
Clairmont, 2061 Ryder ave., N. Y.
Clarence Sisters, Bennett's, Montreal.
Clarke & Temple, Cedar Rapids, Ia.
Clark & Duncan, Cedar Rapids, Ia.
Clark, Edward, 1553 B'way, N. Y.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Geo. G., Museum, Phila.
Clarke, Wilfred, Lambs Club, N. Y.
Clarke, Harry Corson, People's, Phila.
Clermonto, Frank & Etta, Poli's, Hartford.
Claus & Radcliff, Trocadero, B. R.
Clemens, Kittie, Rose Sydell, B. R.
Cleveland, Claude & Marion, 215 Shurtleff, Chelsea, Mass.
Clinton, Chris, 21-Nov. 16, Star, Monessen, Pa.
Clipper Sisters, Bijou, Valley City, N. D.
Clito & Sylvester, Milleville, N. J.
Clive, Henry, & Co., Poli's, Springfield.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, Bennett's, London.
Coccia & Amato, 217 W. 25, N. Y.
Cogan & Bancroft, 1553 Broadway, N. Y.
Cole & Coleman, Grand, Hamilton, O.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Koscinsko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Connolly & Klein, Empire Show, B. R.
Contino & Lawrence, 249 No. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
Cocke, Joe, & Bro., Mohawk, Schenectady.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Conn, Downey & Willard, Orpheum, New Orleans.
Cooper & Robertson, Orpheum, Brooklyn.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cooper, Leo, & Co., Family, Davenport, Ia.
Coombe & Stone, Orpheum, Allentown.
Corelli, Jack, Forepaugh-Sells, C. R.
Corellis, 3, Forepaugh-Sells, C. R.
Couthoui, Jessie, & Co., 6532 Harvard ave., Chicago.
Courtright, Wm., & Co., Majestic, Sioux Falls, S. D.
Cottons, The, Champagne Girls, B. R.
Craine, Long & Craine, O. H., Bridgeton, N. J.
Craig, Richy, Empire, Cleveland.
Cowper, Jimmie, Empire, San Francisco.
Crawford & Manning, 258 W. 43, N. Y.
Creo & Co., Crystal, Milwaukee.
Crickets, Orpheum, Minneapolis.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred pl., London, Eng.
Cross, Will H., & Co., 440 No. Normal Parkway, Chicago.
Crystal, Herman, Parisian Widows, B. R.
Cummings, Thornton & Co., Grand, Portland, Ore.
Cummings & Merley, Unique, Los Angeles, indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curzon Sisters, Tremont, Boston.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimore.
Cyril, Herbert, Lyric, Dayton, O.

D

Dacre, Louie, Parisian Belles, B. R.
Dagneau & Bruce, Cozy Corner Girls, B. R.
Dagwell, Aurle, Shubert, Kansas City, Mo.
Dale, Dottie & Co., 252 W. 36, N. Y.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Sydney, Guy Bros., Minstrels.
Dale, Will, Buckles Hotel, Elkhart.
Daly's County Choir, G. O. H., Rockford, Ill.
Dailey Bros., Nov. 25, Hathaway's, New Bedford.
"Dancing Daisies" Co., K. & P., 23d St., N. Y.
Darling, Fay, Lady Birds, B. R.
Darling, Phil, Sells-Floto, C. R.
Darras Bros., Proctor's, Jersey City.
Darrows, The, 49 Front, Owego, N. Y.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davies, Teddie, Castle, Bloomington, Ill.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Davis & Edwards, Shubert, Utica.
Dawson & Whitfield, Nov. 25, Hathaway's, Malden.
Dean, Clif & Co., Lyric, Danville, Ill.
Deery & Francis, 328 W. 36th, N. Y.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Delmar & Dexter, Great Anselme Co., Terre den.
Haute, indef.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Keith's, Providence.
De Graff Sisters, Trans-Atlantics, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
De Coe, Harry, Lyric, Lincoln, Neb.
De Haven & Sidney, Armory, Binghamton.
DeMora & Graceta, Imperial, B. R.
De Muths, The, 26 Central, Albany.
De Vern & Van, Bijou, Anderson, Ind.
De Voy & Miller, 209 E. 14, N. Y.
DeVean, Hubert, Orpheum, Rockford, Ill.
DeWitt, Burns & Torrance, Empire, Hoboken.
Dee, John A., Cleveland.
Demarlo, Harry, Ringling Bros., C. R.
Deming, Joe, Hathaway's, Malden, Mass.
Demonio & Belle, Crystal, Denver.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dillon, Wm., Keith's, Dayton, O.
Dixon & Fields, Orpheum, Los Angeles.
Dixon Bros., Sheedy's, Fall River.
Doherty, Lillian, 33a Charlottenstr., Berlin, Ger.
Donald & Carson, Poli's, Bridgeport.
Dollar Troupe, Forepaugh-Sells Bros., C. R.
Doner, Joe & Nellie, High Jinks, B. R.
Doherty, Jim, High Jinks, B. R.
D'Ort & Leonard, Casino, Buenos Aires.
Doss, Freddie, Great Nacilo, C. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48th, N. Y.
Dowling, John, Toreadors, B. R.
Downey, Leslie T., Electric, Racine, Wis.
Doyle, Phil, Lady Birds, B. R.
Doyle, Maj., Jas. D., 1553 Bway, N. Y.
Dreano, Josh., Orpheum, St. Paul.
DuBois, The Great, Grand, Covington, Ky.
Dudley, O. E., Crystal, Elwood, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Poli's, Bridgeport.
Dunn & Francis, Empire, Paterson.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., Proctor's, Albany.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, Jeanette, Hotel Albany, N. Y.
Dupres, Fred, Novelty, Stockton, Cal.

E

Earle & Bartlett, Carlstadt, N. J.
Eckel & DuPree, 1017 Myrtle Ave., Brooklyn.
Eckhoff & Gordon, Empire, Hoboken.
Edmonds & Haley, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwin, George, Howard's, Chicago.
Ehrendall Bros., Majestic, La Salle, Ill.
Elastic Trio, Majestic, Pittsburg.
Eldridge, Temple, Ft. Wayne.
Eldredge, Press, 11 Oxford Terrace, Hyde Park, W., London.
Elzer, Carrie, Tiger Lillies, B. R.
Elen, Gus, Edith Villa, Thurleigh Ave., Balham, London.
Elliott & West, Bijou, Green Bay, Wis.
Eller, Goldie, Fay Foster, B. R.
Ellis-Nowlin Troupe, Bennett's, Montreal.
Elinore Sisters, Poli's, New Haven.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lilies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central ave., Brooklyn.
Emerald, Minnie, Nov. 14 Hippodrome, Darlington, Eng., Nov. 18, Hippodrome, Hamilton, Scotland.
Emmett, Gracie, Malden, Malden, Mass.
Emperors of Music, Four, 481 W. 24, N. Y.
Empire Comedy Four, Nov. 1-30, Frankfort, Ger.
Erb & Stanley, Moline, Ill.
Ernests, Three, Bell, Oakland.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Esmeralda Sisters, 1-17, Circus Carre, Amsterdam, Holland.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, Bijou, Duluth.
Evans, Billy, Colonial Belles, B. R.

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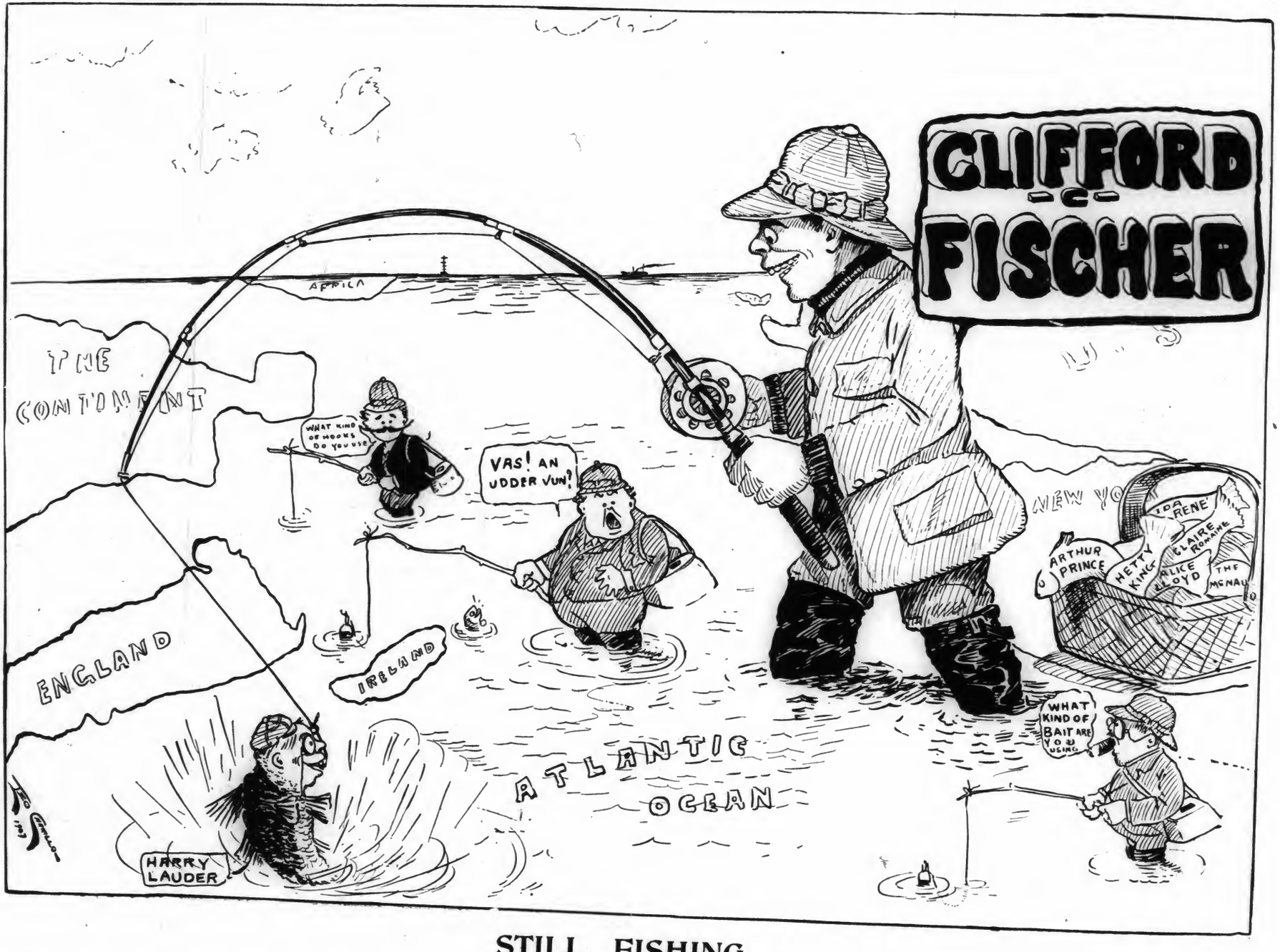

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Evans, Chas. E., G. O. H., Pittsburg.
Evans Trio, 207 E. 14th, N. Y.
Everett, Joe, Hargreaves, O. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie & Co., Jamaica, L. I.

F

Fairchilds, Mr. and Mrs. Frank, Dixie, Adelphi, Ind.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Chase's, Washington.
Fantas, Two, Grand Family, Newport, Ky.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Farrell Taylor Trio, Orpheum, Kansas City, Mo.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 161 E. 122d, N. Y.
Faye, Elsie, Chase's, Washington.
Felix & Barry, Lyric, Dayton, O.
Fentelle & Carr, Orpheum, Boston.
Ferry, Majestic, Madison, Wis.
Ferrell Bros., Colonial, Norfolk.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson, Dupree & Co., O. H., Watertown, S. D.
Ferguson, Barney & Dick, Bijou, Oshkosh, Wis.
Fernade May Duo, Temple, Ft. Wayne.
Field Boys, 148 E. 97, N. Y.
Fields & Hanson, Majestic, Ottawa, Ill.
Fields & Wooley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Box 93, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rents-Santley, B. R.
Fiske & McDonough, Majestic, Dallas.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Chas. Leonard, G. O. H., Indianapolis.
Flower, Dick J., Orpheum, St. Paul.
Flynn, Jas. A., 1213 Penn. av., Washington, D. C.
Fogerty, Frank, Shea's, Buffalo.
Follett, Lonnie, Auditorium, Lynn.
Forbes, Mr. & Mrs., K.-P. 23d St., N. Y.
Fords, Four, K. & P., 58th St., N. Y.
"Fords Famous," O. H., Kingwood, W. Va.
Foreman, Edgar & Co., Majestic, St. Paul.
Forrest, Edythe, Innocent Maids, B. R.
Forrester, S. & C., Sidney, Sacramento.
Foster & Foster, Orpheum, Reading.
Foster, Geo., Central Y. M. C. A., Chicago.
Fox, Will H., Hippodrome, Darlington, Eng., Nov. 18 Hippodrome, Hamilton, Scotland.
Fox & Du Ball, Bijou, Rockford, Ill.
Fox, Mort, Parisian Widows, B. R.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Frank, George, Lady Birds, B. R.
Franklin & Green, Keith's, Boston.
Francis, Harry, Jolly Girls, B. R.
Freligh, Lizzie, Trans-Atlantics, B. R.
Frevoll, Frederick, O. H., Bridgeton, N. J.
Frey & Allen, Ideals, B. R.
Fredo & Dare, Majestic, Chicago.
Frederick Bros. & Burns, Colonial, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Freeman Bros., Bell, Oakland.
French, Henri, Nov. 18, Orpheum, Oakland.
Frey Trio, Lyric, Danville, Ill.
Futurity Winner, Maryland, Baltimore.

G

Galando, 62 Summer, Brooklyn.
Gales & Nelson, 161 Grand ave., Brooklyn.
Galetti's Monkeys, Temple, Detroit.
Gallagher & Barrett, Shea's, Toronto.
Galloway, Albert E., Orpheum, Turtle Creek, Pa., indef.
Garden & Somers, Toreadors, B. R.
Gardiner Children, 195 No. 1, Philadelphia.
Gardner, Andy, Bohemians, B. R.
Gardiner & Vincent, Nov. 11, Empire, New Castle, Eng. Nov. 18, Empire, Inderland, Eng.
Gardiner, Jack, Poli's, Worcester.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3 ave., N. Y.
Gaylor & Graf, 244 W. 16, N. Y.
Gaylor, Bobby, People's, Cedar Rapids.
Gehrue, Mayme, & Co., G. O. H., Syracuse.
Geiger & Walters, Nov. 18, Orpheum, Omaha.
Genaro's Band, Keith's, Cleveland.
Genaro-Theol Trio, 1-30, Battenberg, Leipsig, Ger.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillespie, Ed, Orpheum, St. Paul.
Gilbert & Katen, Bennett's, Montreal.
Gilbert, Jane, Keith's, Troy.
Gilmore, Stella, Jolly Girls, B. R.
Gladstone, Ida, 235 W. 50, N. Y.
Glocken, Chas. & Anna, Rents-Santley, B. R.
Godfrey & Henderson, 208 E. 34, N. Y.
Goets, Nat, 1818 Tree, Donora, Pa.
Golden & Hughes, Bijou, Racine, Wis.
Genter & Gilmore, Majestic, Sandusky.
Goldin, Horace, Nov. 1-15, Coliseum, Essen Ruhr, Ger.
Goldsmithe & Hoppe, Keith's, Utica.
Gordon & Marx, 286 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, G. O. H., Pittsburg.
Gordon, Max, Reeves Beauty Show, B. R.
Gorman & West, Vaudeville, Elmira, N. Y.
Goss, John, Casino, Washington, Pa.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Merry Maidens, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham & Young, Charlerol, Charlerol, Pa.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Bijou, Winnipeg.
Gray, Ed, Keith's, Cleveland.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory's Five, Nov. 16-30, Central, Chemnitz, Ger.
"Griff," Hammerstein's, N. Y.
Grimes, Tom & Gertie, Star, Pittsburg.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Haley, Harry R., Star, Uniontown, Pa.
Hammond & Forrester, 101 W. 83, N. Y.
Hanson & Drew, Revere Hotel, Chicago.
Hanson & Nelson, Hathaway's, Lowell.
Hart, J. C., & Co., Tiger Lilies, B. R.
Harmonious Four, Bijou, Flint, Mich.
Hayes & Carew, Bohemians, B. R.
Hardig, Billy, 4-Paw-Sells, C. R.
Harris, Sam, Lyceum, Sharon, Pa.
Hart, Sadie, 1108 Jackson, N. Y.
Harland & Rollison, 224 W. 14, Kansas City, Mo., care of Sam's.
Harcourt, Frank, Novelty, Fresno, Cal.
Harlowe, Beatrice, High Jinks, B. R.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minnie, Rollickers, B. R.
Harvey, W. S., & Co., Tremont, Boston.
Harvey & Adams, O. H., Chester, S. C.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Haskell, Loney, Keith's, Syracuse.
Hawtrey, Wm. F., & Co., Poli's, New Haven.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, E. C., Globe, Milwaukee.
Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 30.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Healy & Vance, 315 W. 100, N. Y.
Hearn, Tom, Nov. 11, Empire, Stratford, London, Eng., Nov. 18, Empire, Caisloli, London, Eng.
Heath, Thos. G., Orpheum, Salt Lake.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Heim Children, Unique, Minneapolis.
Helena, Edith, Academy of Music, Montreal.
Hellbacks, The, 2910 Armour, Chicago.
Hellman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Henry, Capt., Majestic, Ft. Worth.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 39th, N. Y.
Herbert the Frogman, Sells-Floto, C. R.
Hertzman, Julia, Imperials, B. R.
Herrmann, Adelaine, Shubert, Newark.
Hess Sisters, 258 W. 55, N. Y.
Hewlettes, The, Frits, Portland, Ore., indef.
Hibbert & Warren, Empire, Paterson.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2639 Iowa ave., St. Louis.
Hill, Cherry & Hill, Gay Morning Glories, B. R.
Hilda, Mme., Sells-Floto, C. R.
Hilliard, Robert, Shea's, Toronto.
Hiltons, Marvelous, Fay Foster, B. R.
Hines & Remington, Harrison, N. Y.
Hinman, Capt. Sidney, Richmond, No. Adams, Mass.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emil & Co., Columbia, Cincinnati.
Höffmans, Cycling, Vaudeville, Paris, Ill.
Holdsworths, The, Nov. 17, Orpheum, Minneapolis.
Holman Bros., Garrick, Wilmington, Del.
Holman, Harry, Family, Elmira.
Holt, Alf., Moss Stoll Tour, England, indef.
Hopper, Chas., Ringling Bros., C. R.
Horton & La Triska, Bijou, Winnipeg.
Howard, Chas., Armory, Binghamton.
Howard & Cameron, 479 N. Clinton Ave., Rochester
Howan & Kearney, Cozy Corner Girls, B. R.
Howard & Howard, Proctor's, Albany.
Howard & St. Clair, Charing Cross Rd., London, Eng.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard's Ponies & Dogs, Keith's, Utica.
Hoyle, William, 16 5, Attleboro, Mass.
Hoyt, Frances & Co., Lyric, Mobile.
Hughes & Mazie, Bijou, Green Bay, Wis.
Hughes, Florence, Harry Bryant's, B. R.
Huested, Sadie, Yankee Doodle Girls, B. R.
Hurleys, The, Keith's, Phila.
Huston, Arthur, Nov. 25, Majestic, Montgomery, Ala.
Hutchison, Children, Crystal, Anderson, Ind.
Hutchison's, Comedians, Crystal, Anderson, Ind.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., indef.

I

Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Immensaphone, Nov. 18, Majestic, Chicago.
Inman, The Great, 312 W. 24, N. Y.
International Comiques, Wise Guy Co., B. R.
Irwin, Flo, Keith's, Columbus, O.
Irwin, Jack, Tiger Lilies, B. R.
Italia, 358 Mass. ave., Boston.

J

Jack Lew & Bro., Dowling, Logansport, Ind.
Jackson, Harry & Kate, Bennett's, Quebec.
Howard, May, 3603 Prairie ave., Chicago.
Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, Sam Devere, B. R.
James Byron, Bijou, Flint, Mich., indef.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Penfrew, 38 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3 ave., N. Y.
Johnson, Geo., Scribner's Big Show, B. R.
Johnson, Jess P., Grand, Homestead, Pa.
Johnson Mark, G. O. H., Chicago.
Johnsons, Musical, Nov. 18, Palace, Leicester, Eng.
Johnston & Buckley, Empire, B. R.
Jolly & Wild, Lyric, Terre Haute.
Jones & Walton, Lyric, Kensington, Ill.
Jones & Sutton, Portchester, N. Y.
Jorden, Tom, Lady Birds, B. R.

K

Kallnowski Bros., Trans-Atlantics, B. R.
Kalmo, Chas. & Ada, Maywood, N. J.
Kaufman Bros., Wigwam, San Francisco.
Kaufman, Reba & Inez, Majestic, Birmingham.
Keegan & Mack, 92 3 Ave., N. Y.
Keeley Bros., Keith's, Boston.
Keene, Juggling, 1360 Boston Rd, N. Y.
Ketler, Joseph R. & Co., Wasson's, Joplin, Mo.
Kelly, Sam & Ida, Lyric, Tulsa, Ark.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, Cook's, Rochester.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Temple, Detroit.
Kemp's Tales of the Wild, G. O. H., Syracuse.
Kennedy Bros. & Mac, Family, Chester, Pa.
Kennedy & Wilkens, Nelson, Springfield, Mass.
Keno & D'Arville, Columbia, St. Louis.
Kenyon, Healy & Allman, 112 Knoxville, Peoria.
Kettler, Joseph R., Nov. 18 Wasson's, Joplin, Mo.
Kherns, Arthur H., Palace Hotel, Chicago.
Klein, Otto Bros. & Nicholson, 16 W. 36, Bayonne, Kingsbury, The, Star, Donora, Pa.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Klas-Ners, 343 N. Clark, Chicago.
Kinsons, The, Keith's, Columbus.
Kirschhorns, 207 So. 13, Omaha.
Kiare, Kathrin, Acme, Sacramento.
Knight & Seaton, Lyric, Muskogee, I. T.
Knight Bros. & Sawtelle, Grand, Pittsburg.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ariz.
Kooper, Harry J., High Jinks, B. R.
Kokin, Mignonette, Temple, Detroit.
Kohler & Marlon, O. H., Sharon, Pa.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollins & Clifton, Orpheum, Omaha.
Koppe, Orpheum, Portsmouth, O., indef.
Kraton's, The, K. & P., 58th St., N. Y.
Kretore, 119 Wash., Altoona, Pa.
Kurtis-Busse, Lyric, Mobile.

L

La Clair & West, Welland, Frostburg, Md.
Ladell & Crouch, Orpheum, Oakland.
La Auto Girl, Bijou, Decatur, Ill.
La Delles, Four, Star, Muncie, Ind.
La Fleur, 4-Paw-Sells, C. R.
La Rex, Ringling Bros., C. R.
Lakola, Harry, Orpheum, Springfield, O.
Lambert & Williams, Irwin's Big Shows, B. R.
Lamb & King, Crystal, Frankfort, Ind.
Dagwell, Aurie, Shubert, Kansas City, Mo.
Lamb's Manikins, Variety, Terre Haute.
Lavine & Leonard, Nov. 30, Wintergarten, Berlin, Germany.
La Maze Bros., Sheedy's, Fall River.
LaMont's Cockatoos, 215 Ohio, Chicago.
Laredo & Blake, 325 W. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Tell Bros., O. H., Sharon, Pa.
La Toy Bros., Palace Hotel, Chicago.
La Van & La Valette, Majestic, Pittsburg, indef.
La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, Proctor's, Troy.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Ville & Sinclair, Hathaway's, Malden.
La Vine Cimaron Trio, Proctor's, Albany.
Lavine & Hurd, New Century Maids, B. R.
La Toska, Orpheum, St. Paul.
Lawrence, Pete, Al Reeves' Big Show, B. R.
Le Gray, Dollie, Bijou, Racine, Wis., indef.
Lee, Tung Foo, Armory, Binghamton.
Leipzig, Nat., Nov. 11, Palace, Blackpool, Eng.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS. 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 8. New York, Nov. 9, 1907. No. 10.

"Yesterday," By CHAS. K. HARRIS
The Ballad Hit of To-day

"My Virginia," By CHAS. K. HARRIS
The March Song Hit

"Dreaming, Love, of You"
—HARRIS

"Just Because I Loved You So"
—HARRIS

The Finest Slides in America for the above, $5 per set.

Le Pelletiers, 104 W. 40, N. Y.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
LeClair & Bowen, Orpheum, Allentown.
Le Fevre & St. John, Lyric, Dayton, O.
Leigh, Andrew, Lady Birds, B. R.
Leighton's, Three, Keith's, Phila.
Lemonier & Sterns, 253 W. 30, N. Y.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, Gus, Acme, Sacramento, indef.
Leonard & Thornton, Lyric, Seattle.
Leontina, Marie, 17 E. 97, N. Y.
Lenore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Orpheum, St. Paul.
Lester, Will, Colonial, Lawrence, Mass.
Levino, Dolph & Susie, Price's, Hannibal, Mo.
Levy, Bert, Shea's, Buffalo.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Harr, 125 W. 16, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calljpl, Fay Foster, B. R.
Lind, Grand, Syracuse.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Lipman & Lewis, Bijou, Bay City.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, Williard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Loraine, Oscar, Keith's, Columbus.
Louise & Dottie, Bowery Burlesquers, B. R.
Lovitt's, The, 314 Beverly Road, Brooklyn.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, Moss & Stoll, Eng., to Nov 23.
Lucas, Jimmie, Proctor's, Troy.
Luce & Luce, Proctor's, Jersey City.
Luckies, Two, 397 Sumter, Brooklyn.
Lucy, Lucier & Co., Orpheum, Oakland.
Lukens, 4, Reading, Pa.
Lutz Bros., 13 Grant St., Corona, N. Y.
Lyons, J., Champagne Girls, B. R.

M

Macks, Two, 245 N. 59, Phila.
Mack & Dugal, Seattle.
Mack, James, Wesley, Rose Sydell, B. R.
Mack, Wilbur & Co., Trent, Trenton.
Madden, Mary, Crystal, Frankfort, Ind.
Maguire, H. S., Phila., Pa.
Makarenkos, Duo, Hathaways, Malden.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Mantell's Marionettes, Earl, Pueblo.
Mantell Family, Cole Bros., C. R.
Macarte Sisters, G. O. H., Syracuse.
Marion & Pearl, Colonial, Lawrence, Mass.
Marco Twins, World Beaters, B. R.
Mario, Berger & Mario, 62 E. 8, N. Y.
Mardo Trio, Washington Society Girls, B. R.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marlon & Lillian, Tiger Lillies, B. R.
Marckley, Frank, Bijou, La Crosse, Wis.
Marlowe, Plunckett & Co., Family, Hazelton, Pa.
Martin, Dave & Percie, Star, Chicago.
Martynne, C. B., Orpheum, Leavensworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, 907 So. 12, Springfield, Ill.
Marshall & King, Rentz-Santley, B. R.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Mason & Fillburn, Coeur d'Alene, Spokane, indef.
Mason & Doran, Sheedy's, Fall River, Mass., indef.
Mason & Keeler, Orpheum, Salt Lake.
Mason & Shannon, Arcade, Toledo.
Masse, Ed & Nettie, Portland, Pa.
Mathews, Joca, Yankee Doodle Girls, B. R.
Mathieu Juggling Family, Pottsville, Pa.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., Box 523, Norman, Okla.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McCale, Larry, Imperials, B. R.
McCree, Jnnie, LaSalle, Chicago, indef.
McDonald, A., Norris & Rowe, C. R.
McFarland, Frank, 311 W. 142, N. Y.
McPhee & Hill, 309 3d Ave., N. Y.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Orpheum, Johnstown, Pa.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Keith's, Phila.
McCabe, Jack, Century Girls, B. R.
McCormick, Hugh, Lyric, Joplin, Mo., indef.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McGrath & Paige, Trent, Trenton.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Merritt, Raymond, Empire, Los Angeles.
McGregor, Lulu, Grand, Altoona, Pa., indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Milmar Bros., Majestic, Chicago Heights.
Milton & Medallion, Bijou, Quincy, Ill.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, Lady Birds, B. R.
Miller, Elizabeth, Revere House, Chicago.
Millership Sisters, Watson's, B. R.
Millette, Ed., Ringling Bros., C. R.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Nov. 1-30, Appolo, Vienna, Austria.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 B'way, N. Y.
Montambo & Hurl Falls, Empire, B. R.
Montrose, Louise, Orpheum, Brooklyn.
Moon, Ed, Main, Peoria, Ill.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery & Moore, Armory, Binghamton.
Montray, 814 Western ave., Allegheny, Pa.
Mooney & Holbein; Nov. 11, Hippodrome, Leeds, Eng.; Nov. 18, Hammersteln's, Duchess, Balham, Eng.
Moorehead, Harry (Dreamland), Norfolk, Va., indef.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Morette Sisters, Wendell's, Allegheny, Pa.
Moore, Billy, Orpheum, Mansfield, O.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1724½ Main, Parsons, Kan.
Morris & Kramer, Star, Brooklyn.
Morse, Billy, Anhenser's, Aberdeen, Wash., indef.
Morton, Bessie, Wasson's, Joplin, Mo.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Mozart, Fred & Eva, Bijou, Oshkosh, Wis.
Mueller & Mueller, Orpheum, St. Paul.
Mullen & Corelli, Orpheum, Sioux City.
Muller, Chum & Muller, Majestic, Dallas.
Mullini Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 309 3d avenue, N. Y.
Murphy, Whitman Co., 114 W. 40, N. Y.
Murphy, Geo. P., Tiger Lillies, B. R.
Murray, Clayton & Drew, Academy of Music, Montreal.
Murray Sisters, K. & P. 125th St., N. Y.
Murray, Elizabeth M., Keith's, Columbus, O.
Murray, Wm. W., Novelty, Bklyn.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Grand, Patcairn, Pa.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Kenora, Alberta, Can.
Narelle, Marie, Christchurch, New Zealand, indef.
Natus, Julie, Tiger Lillies, B. R.
Nawn, Tom & Co., 420 West 52d, W. Phila.
Neff, John, Crystal, Rock Island, Ill.
Neills, Neill & Chapman, Dominion, Winnipeg.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson, Ned, Grand, Homesburg, Pa.
Nelson, Tony, Nov. 1-30, Apollo, Dusseldorf, Ger.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Nelson Comiques Four, Gotham, Brooklyn.
Novaros, Four, Forepangh-Sells Bros., C. R.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Nov. 1-16, Kystal Palace, Leipsig, Ger.
Newman, Jules, Lady Birds, B. R.
Newman, Harry, Bijou, Decatur, Ill.
Niemeyer & Odell, Majestic, Muncie, Ind.
Nicolai, Ida, Bohemians, B. R.
Night with the Poets, Orpheum, Salt Lake.
Nixon & Eaton, 552 W. 32, N. Y.
Noble, Billy, 20th Century Maids, B. R.
Noblette & Marshall, Varieties, Terre Haute.
Nolan, Fred, Boston Belles, B. R.
North, Bobby, 45 W. 116, N. Y.
Nosses, The, 179 W. 47, N. Y.
Nowlin, Dave, Majestic, Paris, Ill.
Nugent, J. C., Varieties, Terre Haute.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Seattle.
Odell & Kinley, Nov. 18, Mohawk, Schenectady.
Ogden, Helen, 279 Clybourne, Chicago.
O'Hanna, San, Orpheum, St. Paul.
Olivers, Three, Cole Bros., C. R.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
O'Neill, J. H., & Co., Amuse, Braddock, Pa.
O'Neil, Tommie, White's Gaiety Girls, B. R.
Orma, Grace, Orpheum, Leavenworth.
Orbasany, Irma, Columbia, Cincinnati.
Orloff, Olga, Toreadors, B. R.
O'Rouke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.
Our Quartet, Crystal, Logansport, Ind.

P

Palmer & Dockman, Lyric, Joplin, Mo.
Palmer & Saxton, National, San Francisco.
Palfrey & Hoeffer, Riverside, R. I.
Papinta, Nov. 1-15, Circus Carre, Amsterdam, Ger.
Paradise Alley, Family, Scranton.
Parisian Grand Opera Co., 686 Lexington, N. Y.
Parks, Dick, 1268 E. 25th, Los Angeles.
Pattee, Mable, Amuse, Braddock, Pa.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, K. P., 23d St., N. Y.
Peadletons, The, 135 Pittsburg, New Castle, Pa.
Pero & Wilson, Irene Meyers Co., Bellaire, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pelot, Fred & Annie, Poli's, Hartford.
Pepper Twins, Lindsay, Ont., Can.
Perry, Frank L., Bijou, Flint, Mich.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Clayton, Ideals, B. R.
Petching Bros., G. O. H., Indianapolis.
Peters, Phil & Nettie, Nov. 18, Grand, Indianapolis.
Piercy & Fulda, Bijou, Lorain, O.
Phillips Sisters, Fred Irwin's Big Show, B. R.
Phantastic Phantoms, Hammerstein's, N. Y.
Piccolo Midgets, Orpheum, Sioux City.
Pike, Lester, Fairhaven, N. J.
Pollard, W. D., Majestic, Madison, Wis.
"Polly Pickles Pets in Petland," Keith's, Providence.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Hartwell, Champagne Girls, B. R.
Potter & Harris, Majestic, Chicago.
Powers Bros., Skating Rink, Portsmouth, Va.
Powers, Eddie, Lyric, Cleveland.
Power, Coletta & Co., Family, Moline, Ill.
Powers, Mr. & Mrs. John T., Nov. 18, Pastor's, N. Y.
Prampin Trio, 347 W. 40, N. Y.
Pritzkow, Louis, Century Girls, B. R.
Probst Trio, Pottsville, Pa.
Pryors, The, Empire, Bakersfield, Cal.
Psycho, Mlle., Mansfield, O., indef.
Pudgie & Emmett, Bijou, Valley City, N. D.
Pullman Porter Maids, G. O. H., Syracuse.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).
Quinn & Mitchell, Poli's, Hartford.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Bennett's, London.
Rain Dears, Orpheum, Brooklyn.
Rainbow Sisters, Arcade, Brownsville, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Rastus & Banks, Nov. 11, Hippodrome, St. Helens, Eng.; Nov. 17, Theatre Royal, Warmington, Eng.
Ranfs, The, Lyric, Cleveland.
Rawson & June, Phoenicia, N. Y.
Ray, Fred, & Co., Nov. 8, Orpheum,, Kansas City, Mo.
Raymond, Edith & Frank, Circo Bell, Mexico.
Raymond, Fredericka, 16 E. 88th, N. Y.
Raymond & Harper, Bijon, New Orleans.
Raynor, Val, Trans-Atlantics, B. R.
Reattino & Stevens, Bennett's, London.
Reded & Hadley, World Beaters, B. R.
Redford & Winchester, Poli's, Scranton.
Regal Trio, Family, Chester, Pa.
Rego, Jimmie, Sparks, Kansas City, Kas.
Reid Sisters, 53 Broad, Elizabeth..
Reed & Earl, R. R. No. 3, Box 316, Los Angeles.
Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Orpheum, San Francisco.
Renard's Three, Nov. 18, Majestic, Chicago.
Rennee Family, Majestic, Madison, Wis.
Rexsetta & Lyman, Trocadero, B. R.
Revell, Nellie, 148, Dearborn, Chicago.
Rever & Ynir, Champagne Girls, B. R.
Reynard, Ed F., Poli's, Worcester.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rice & Cohen, Majestic, Chicago.
Rice & Elmer, 343 E. 14, N. Y.
Rice & Walters, Boston Belles, B. R.
Rich, Jack & Bertha, Travel; Family, Butte.
Richards, Chris., Orpheum, Omaha.
Rich Duo, 215 E. 18, N. Y.
Riley, Frank, Cozy Corner Girls, B. R.
Rinaldos, The, 184½ So. High, Colmbus, O.
Ring & Williams, 102 Liberty, Baltimore.
Roberts, Four, 140 W. 36, N. Y.
Robert-de-Mont Trio, Bijou, Quincy, Ill.
Ronaldos, The, Union Sq., N. Y.
Robisch & Childress, 341 No. Clark, Chicago.
Robinson & Grant, 206 8th Ave., N. Y.; care of Foley.
Robinson, Parquette Trio, Gotham, Brooklyn.
Robinson, Tom, Scribner's Big Show, B. R.
Robyns, Mr. & Mrs., Poli's, Springfield.
Rockaway & Conway, G. O. H., Grand Rapids.
Rogers & Deely, Hudson Theatre Bldg., N. Y.
Rogers & Mackintosh, Majestic, Little Rock.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, Keith's, Portland, Me.
Rooney, Katie, Empire, Hoboken.
Roscoe & Sims, Rentz Santley, B. R.
Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Lewis, Nov. 11, Hippodrome, Bristol, Eng.; Nov. 18, Palace, Manchester, Eng.
Rossleys, The, Bijou, Galesburg, Ill.
Rosso & Simms, Bowery Burlesquers, B. R.
Russell, Jack, Air-Dome, Leavenworth, indef.
Roxie & Wayne, Bijou, Kalamazoo.
Royal Musical Five, Arcade, Toledo.
Russell, Grace M., Nov. 18 Unique, Los Angeles.
Russell, Fred, Bowery Burlesquers, B. R.
Russell, Fred P., 486 W. 136, N. Y.
Russell & Davis, 707 3 Ave., Columbus, Ga.
Russell & Held, Poli's, Bridgeport.
Ryan & Richfield, Sayville, L. I.

S

Sattler, Chas., Lady Birds, B. R.
Sanford & Darlingtos, 2432 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Sandow & Lampert, Cozy Corner Girls, B. R.
Schaar Trio, 8130 Commercial, So. Chicago.

Cobb's Corner

SATURDAY, NOV. 9, 1907.

No. 89. A Weekly Word with WILL the Wordwright.

BALLAD.
ORIGINAL!!! NEW IDEA!!! NOVELTY!!!

'NEATH THE OLD —— TREE,
SWEET ——

Busy with Joe Weber's new musical show.

Book by Edgar Smith. Lyrics by Will D. Cobb. Music by Gus Edwards.

(Side Remark)—Summering at Cobb's Corner, 12th floor, Hotel Rand. "Close that window d'you want me t' freeze?"

WILL D. COBB
Wordwright,
Care Weber's Theatre, NEW YORK.

Schell's, Mme., Circo Bell, Mexico City, to Jan. 4.
Schrock & Rice, West End, N. Y.
Schepp, Grover, Rollickers, B. R.
Schmidling, Harry H., 287 W. Monroe, Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Mike, 223 3d avenue, N. Y.
Scott, Edonard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Seguin, Wood, Eugenia, G. O. H., Ashland, Wis.
Septette, Orpheum, Los Angeles.
Seymour Sisters, Star, Muncie, Ind.
Seymour & Hill, Majestic, Chicago.
Seymour, O. G., & Co., Family, Davenport, Ia.
Seyons, The, Parisian Belles, B. R.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Grand, Bellingham, Wash.
Sheck Bros., Auditorium, Lynn.
Sherman, De Forest Co., Gaiety, Toronto.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Shirhart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Middagh, Brooklyn.
Sieger, Lillian, Harry Bryant's, B. R.
Stith & Stith, Orpheum, Newark, O.
Side Show, Bennett's, Hamilton.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sidonias, The, Parisian Belles, B. R.
Sidonne & Kellie, 424 E. Chicago Ave., Chicago.
Silver Stars, Nickelodeon, Boston.
Simpsons, The Musical, 204 E. 52, N. Y.
Sineay's Dogs & Cats, Idea, Fond du Lac.
Slater & Finch, Vincennes, Ind., care of Flint.
Sloan, Grace, Orpheum, St. Paul.
Smith & Arado, 325 Converse ave., E. St. Louis.
Smith & Couvey, Trans-Atlantics, B. R.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Shea's, Toronto.
Sommers & Sterke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Honston, indef.

SPISSELL BROS. & MACK
IN "CAFE DE PARIS."
Week Nov. 11, Olympic, Chicago.

Spooler, Lew H., Empire, B. R.
Spiller Musical Bumpers, Proctor's, Elizabeth.
Stadium Trio, Star, Elgin, Ill.
Stafford & Stone, Dixieland, Jacksonville, Fla.
Stanley, Mr. and Mrs. W. H., Majestic, Pittsburg.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, Earle, Pueblo.
Steely & Edwards, Bennett's, London.
Steinert & Thomas, 120 W. 135, N. Y.
Stieger, Julius & Co., Shea's, Buffalo.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stevens & Keeley, Washington Society Girls, B. R.

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AND STILL WORKING. REGARDS TO SAM COLLINS.

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NOVEL SCENIC PRODUCTION ORIGINAL MUSICAL SKETCH COMPANY OF SIX
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"The SWEDE and the HAPPY GAL"

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Direction, F. A. BRANT. Exclusive Agent, AL SUTHERLAND.

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"The Wanderer."
En Route "Boston Belles"

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"FROLICS IN A DINING ROOM"
Big Success on Western States Circuit.

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MADDOX AND MELVIN

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Wesley & Pincus

IF MR. EDWARD GRAY—"THE TALL TALE STEALER"—WOULD STUDY UP HE MIGHT MAKE A BETTER IMPRESSION IN HIS ANSWER TO OUR ACCUSATION.

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J. FRANCIS DOOLEY AND CORINNE SALES AND COMPANY

"The University Boy and His Dancing Girls"

Direction of REICH & PLUNKETT

JOHN AND MAE BURKE

In their new one-act comedy

"How Patsy Went to War"

By WILL M. CRESSY

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Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydell, B. R.
St. Elmo, Leo, Keith's, Boston.
St. Onge Bros., Grand, Fargo, N. D.
Strickland, E. C., Crystal, Victor, Col.
Stuart & Keeley, Varieties, Terre Haute.
Sturgis, Ida, Imperials, B. R.
Stutzman & Crawford, Iola, Chicago.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H., Rockland, Mass.
Summers & Winters, Novelty, Chicago.
Sunny South, Travel; Orpheum, Minneapolis.
Sutters, Emile, Orpheum, Kansas City, Mo.
Sutcliffe Troupe, Nov. 11, Palace, Camberwell, Eng.; Nov. 18, Empire, Oldham, Eng.
Sullivan & Pasquelana, Columbia, Cincinnati.
Sutton & Sutton, High School Girls, B. R.
Sweet, Eugene, Imperial, Fremont, O.
Sweeney, John S., 452 Turner, Allentown, Pa.
Sylow, H., Forepaugh-Sells, C. R.
Sylows, The, Parisian Belles, B. R.
Symonds, Jack, Bijou, Battle Creek.
Sytz & Sytz, Crystal, Wabash, Ind.

T

Taneans, Musical, Elks, Hudson, N. Y.
Tanna, Family, Hazleton, Pa.
Tanean, Felix & Claxton, 331 E. 93d st., N. Y.
Taylor, W. B., Cole Bros., C. R.
Taylor, Tell, La Salle, Chicago, indef.
Taylor & Crawford, Des Moines, Ia.
Tegge & Daniel, Orpheum, Mansfield, O.
Tenors, Four, Pat White's Gaiety Girls, B. R.
That Quartet, Shubert, Newark.
The "Quartette," Nov. 17, Orpheum, San Francisco.
Thompson & Carter, City Sports, B. R.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tinney, Frank H., 812 Moore, Phila.
Tivoli Quartet, Majestic, Houston.
Tom-Jack Trio, Columbia, St. Louis.
Torcat, Poli's, Springfield.
Toys, Musical, Burlington, N. J.
Travers, Belle, Cozy Corner Girls, B. R.
Trillers, The, 346 E. 20, N. Y.
Truesdell, Mr. & Mrs. Howard, Poli's, Worcester.
Trocadero Quartet, Dixieland, Jacksonville, Fla., indef.
Tybell Sisters, Sells-Floto, C. R.
Tyce, Lillian, Orpheum, Oakland.

U

Unita & Pearl, Nov. 24, International Fair, San Antonio.

V

Vagges, Majestic, La Salle, Ill.
Valadons, Aerial, Orpheum, Chillicothe, O.
Valdare & Varno, Tipton, Ind.
Valmore, Mildred, Toreadors, B. R.
Valveno Bros., 107 E. 31, N. Y.
Van Charles & Fannie, Colonial, Norfolk, Va.
Van Cleve, Delton & Pete, Cozy Corner Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Vasco, Scala, Cirque Carrie, Amsterdam, Holland.
Vedmar's, The, 749 Amsterdam, N. Y.
Vermetti, Carpatii Trio, Oct 28-Nov. 18, Circus Busch, Berlin.
Viola & Engle, 123 Montauk Ave., Brooklyn.
Violets, Three, Orpheum, Huntington, W. Va.
Voelker, Mr. & Mrs. Frederic, Majestic, Des Moines.

W

Waddell, Fred & Mae, Wasson's, Joplin, Mo.
Waggand & Waggand, 205 Hull, Brooklyn.
Walters, Harry, 1553 Bway., N. Y.
Watson & Little, Sheedy's, Fall River.
Watson, Fred, Orpheum, St. Paul.
Walton, Irving R., Irwin's Majestic, B. R.
Walton, Fred, Temple, Detroit.
Waller & Magill, 102 7th avenue, N. Y.
Ward, Alice Lillian, Nov. 18, Acme, Sacramento.
Ward, Chas. B., Nov. 18, Acme, Sacramento.
Ward Trio, 656 32, Milwaukee.
Warren & Brockway, Fay Foster, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenney, Colonial, Lawrence, Mass.
Watson, Jos. K., Rollickers, B. R.
Webb, Josie, Tiger Lillies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Webb's Seals, Capt., Forepaugh-Sells Bros., C. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
Wentworth, Vesta & Teddy, Dainty Dutchess, B. R.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West & Van Sicien, Grand O. H., Tacoma.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Whalen & West, Nov. 11, Nottingham, Eng.; Nov. 18, Leicester, Eng.
Wheeler Children, 2414 N. 25, Philadelphia.
Wheelers, The, N. Y. Stars, B. R.
Wheeler & Rosey, Orpheum, Davenport, Ia.
Whelan & Searles, 305 W. 42, N. Y.
White, Ed & Rolla, Unique, Eau Claire.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whittle, W. E., Broadway, Camden, N. J.
Whitehead, Joe, 408 W. 33d, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Whitman, Frank, Bennett's, Hamilton.
Wiggans, Joe, Imperials, B. R.
Wilder, Marshall P., 256 W. 97, N. Y.
Wills & Hassan, Keith's, Cleveland.
Williams, Thompson & Copeland, Lyric, Mobile.
Williams, Frank & Della, Elite, Quincy, Ill.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Richard, Cole Bros., C. R.
Williams, Sam, H. & S., Toledo.
Williams & Melburn, Flight of Princess Co.
Williams & West, High Jinks, B. R.
Wilson Bros., Poli's, New Haven.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, Trocaderos, B. R.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Wilton, Belle, Vanity Fair, B. R.
Windom, Parle, Cole Bros., C. R.
Wolff Bros., Circo Bell, Mexico.
Wolfing's Educated Stallions, Fair, San Antonio.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woods & Woods, Orpheum, Rockford, Ill.
Woodford's Animals, Rose Sydell, B. R.
Wordette, Estelle & Co., 3 E. 42, N. Y., care Bloom.
World & Kingston, Haymarket, Chicago.
Work & Ower, Poli's, Worcester.
Worthley, Minthorne, Trent, Trenton.

Y

Yaito Duo, Elite, Rock Island, Ill.
Yerxas, The, Forepaugh-Sells, C. R.
Yomamato Bros., Emerald, Adams Co., O.
Young & De Voie, Hopkins, Louisville.
Young, Harry C., Lady Birds, B. R.
Young, Ollie, & Bros., Auditorium, Chicago.
Young & Manning, Earl, Pueblo, Col.

Z

Zamloch & Co., Bell, Stockton, Cal.
Zanettos, The, K. & P., 125th street, N. Y.
Zanoras, Cycling, Majestic, La Salle.
Zaras, 4, 104 W. 40, N. Y.
Zazell-Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., Unique, Eau Claire.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348½ 1, Portland, Ore.
Zeno, Jordan & Zeno, Bennett's, Hamilton.
Ziska & King, Temple, Detroit.
Zolas, The, Monarch Hotel, Chicago.
Zimmerman, Al., Empire, B. M.
Zobedie, Fred, Forepaugh-Sells, C. R.

CIRCUS ROUTES

Forepaugh & Sells Bros.—Opelousas, 11; Alexandria, 12; Winnifield, 13; Minden, 14 (all in Louisiana); Camden, Ark., 15; Pine Bluff, Ark., 16.

BURLESQUE ROUTES

WEEK NOVEMBER 11.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

Americans, Eighth Ave., N. Y.
Avenue Girls, Theatre Royal, Montreal.
Bachelor Club, Trocadero, Chicago.
Behman Show, Star, Brooklyn.
Blue Ribbons, Empire, Cleveland.
Bon Tons, Gayety, Philadelphia.
Boston Belles, Garden, Buffalo.
Bohemians, Bowery, N. Y.
Bowery Burlesquers, Waldman's, Newark.
Brigadiers, 11-13, Star, Scranton; 14-16, Jacob's, Paterson.
Broadway Gaiety Girls, 11-13, Gayety, Albany; 14-16, Lyceum, Troy.
Bryant's, Harry, Palace, Boston.
Casino Girls, L. O.; 18, Majestic, Kansas City.
Century Girls, People's, Cincinnati.
Champagne Girls, Lyceum, Washington.
Cherry Blossoms, L. O.; 18, Bowery, N. Y.
City Sports, Murray Hill, N. Y.
Colonial Belles, Star, Milwaukee.
Cracker Jacks, Westminster, Providence.
Dainty Duchess, Olympic, Brooklyn.
Dreamlands, L. O.; 18, Eighth Ave., N. Y.
Empire Show, Empire, Chicago.
Fay Foster, Dewey, N. Y.
Girl From Happyland, Euson's, Chicago.
Golden Crook, Gayety, St. Louis.
High Jinks, Monumental, Baltimore.
High School Girls, Bijou, Philadelphia.
Ideals, Trocadero, Philadelphia.
Imperials, Century, Kansas City.
Irwin's Big Show, Lyceum, Boston.
Jersey Lilies, Gayety, Washington.
Jolly Grass Widows, 11-13, Jacob's, Paterson; 14-16, Star, Scranton.
Kentucky Belles, Lafayette, Buffalo.
Knickerbockers, Greenwald's, New Orleans.
Lady Birds, Colonial, Cleveland.
Lid Lifters, Empire, Toledo.
Majestics, 125th St. Music Hall, N. Y.
Masqueraders, Gayety, Birmingham.
Merry Makers, Met. O. H., Duluth.
Merry Maidens, Bon Ton, Jersey City.
Miss New York, Jr., Evansville.
Morning Glories, Standard, Cincinnati.
New York Stars, Gayety, Pittsburg.
Nightingales, Avenue, Detroit.
Night Owls, Gaiety, Brooklyn.
Orientals, 11-13, Des Moines; 14-16, St. Joseph.
Parisian Belles, Standard, St. Louis.
Parisian Widows, 11-13, Bijou, Reading, 14-16, Gayety, Scranton.
Pat White's Gaiety Girls, L. O.; 18-21, Lyceum, Troy; 22-25, Gayety, Albany.
Reeves' Beauty Show, 11-13, Gilmore, Springfield; 14-16, Empire, Albany.
Reilly & Woods', Columbia, Boston.
Rentz-Santley, 11-13, Gayety, Scranton; 14-16, Bijou, Reading.
Rialto Rounders, 11-13, Indianapolis; 14-16, Terre Haute.
Rice & Barton, Gayety, Detroit.
Rollickers, Buckingham, Louisville.
Rose Hill, Gayety, Baltimore.
Rose Sydell, Casino, Philadelphia.
Runaway Girls, Gayety, Milwaukee.
Sam Devere's, 11-13, Lyceum, Troy; 14-16, Gayety, Albany.
Scribner's Big Show, Gayety, Columbus.
Star Show Girls, London, N. Y.
Strollers, Folly, Chicago.
Thoroughbreds, Star, Toronto.
Tiger Lilies, Gotham, N. Y.
Toreadors, Howard, Boston.
Trans-Atlantics, 11-13, Empire, Albany; 14-16, Empire, Holyoke.
Trocaderos, Majestic, Kansas City.
Twentieth Century Maids, Imperial, Providence.
Vanity Fair, Corinthian, Rochester.
Washington Society Girls, Star, St. Paul.
Watson's Burlesquers, Academy, Pittsburg.
World Beaters, Gayety, Indianapolis.
Yankee Doodle Girls, Dewey, Minneapolis.

Will Rossiter's CORNER

CHICAGO, SATURDAY, NOV. 9.

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"NAPANEE"

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MAYME REMINGTON

AND HER "PICKS."

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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

AUDITORIUM (Klaw & Erlanger, mgrs., Milward Adams, director.).—For the first time since this mammoth institution opened with vaudeville, the show ran off rapidly according to the program, except for a brief wait preceding the last number, was unusually smooth. The theatre was packed from pit to dome on Sunday night with a most enthusiastic and demonstrative audience. The bill contains plenty of novelty. The Seven Mowatta started with remarkable club juggling, having improved and added a number of intricate manipulations, since their last appearance. Daly's Country Choir, composed of two men and two women, offered a singing act. The soprano made a good showing of her rich tones, as did the two male members in the operatic selections. The centralto seemed to be affected with a cold, but her voice gave evidence of quality and cultivation in spite of the fact that at times the lower notes were harsh and unsustaining. Harry Tates "Fishing" is also shown here for the first time. It is a novelty and absurdly funny. The special set used was too small for the stage. The audience was more responsive toward the latter part. Julian Rose, retained, offering the same routine as last week, except for two parodies, one on "Poor John" which was liked. Baron's Burlesque Menageries is a departure. A few new feats are the only apparent additions since at the Kohl and Castle houses last season. Mme. Irma Monti-Baldini in a condensed version of "Carmen," is the feature, and under New Acts. Woodward's Seals opened the second half. The audience was amazed at the feats accomplished by these educated animals with almost human intelligence. George Evans, re-engaged for the second week, scored. Evans has a keen faculty for "jollying" his auditors, and on Sunday evening he added considerable improvised matter for his own divertisement as well as theirs. Joseph Hart's "Military Girls" make their initial appearance in the city. There is not much novelty to the offering, for similar presentations have over-run the city during the past season, and the vaudeville connoisseurs are inclined to regard them with ordinary interest. Whatever it contains is well served, however, and its reception was moderately generous to the full extent of its worth. La Esmeralda, the dancer, who figured in the opening bill four weeks ago, and for some unknown reason remained in the city last week, although not playing, was originally slated to give her dance in the action of the Monti-Baldini "Carmen" Act, but as there was no opportunity, she had a place by herself, following the "Military Girls." Cottrell-Powell, equestrians, showed dexterous bare-back riding and horsemanship. The large ring necessitated the utilization of more stage space than any previous act.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—The succession of excellent attractions offered at this house are rewarded by large, appreciative audiences, both matinee and night. Cecil Lean and Florence Holbrook (New Acts) top the list in their second week. Grace Von Studdiford has well chosen numbers. Geiger and Walters have not changed

.. LETTERS ..

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Beasey Sisters, Blocksom, Harry; Bohme, W. A.; Burke, Chas.; Baird and Dunn (Chicago Office); Black, James E.; Barry, W. H.; Calhoun, William; Carmen Troupe; Carleton and Terre (Chicago Office); Casey, J. F.; Claftin, Josie; Collins, M. D.; Crane, Lawrence; Clifford and Burke; Charline and Charline; Denby, Walter; Dowling, Joseph; Dumas, Florence; Duncan and Godfrey; Deming, Arthur; Donnelly, Henry V.; Elverton, Harry (Chicago Office); Farrington, Rhoda; Ford, John; Ferguson, Barney; Ferguson, Marguerite; Gainelias, The; Gaudy, Louise; Gilbert, John D.; Gillihan, Earl (Chicago Office); Gillingwater, Claude; Gallando; Gibbons, Thomas (Chicago Office); Gregory, C. J.; Gottlieb, Mrs. Fred; Hawthorne and Burt; Herbert, Will; Hill, Hamilton; Hoey and Lea; Hunting, Tony; Hutch Amusement Co. (Chicago Office); Howard, Ed (2); Harding, Chas.; Harvey, Elsie; King, Gussie; King, Kate Hope (Chicago Office); Kent, Dorothy; Lackey, Jas.; Le Monts, The; Leslie, Bertania; Lily and May (Musical Act); Lind, Harry; Lucht, Georgia; McCart, William; Marks, Al.; McDonald, Mike; McIntosh, Mabel (Chicago Office); Mears, Grace; Mildred, Elizabeth; Mitchell, Willa (Chicago Office); Moore, Frank (1); Moore, Rhodes H.; Morrison, Aitrea; Mead, Will; Mozarts, The (2); Murata, Toki; Opp, Joe (Chicago Office); Price, Beatrice; Quigley, Helen; Rae, Frank; Rose, Mr. (Spencer, Kelly & Rose); Romalo, Fred; Sarli, Tony; Seldon, George; Shayne, John; Simonds, Teddy; Smith, Charles F.; Starr, Mabel (Chicago Office); Stephens, Hal; Stewart, Harry (Stewart & Desmond); Sully, Lew; Sabine, Chas.; Sterling, Harry; Sterling, Evelyn; Tanner and Gilbert; Tobin Sisters, The; Ward, Fred; Webber, Elizabeth; Welch, Thomas; Wilson, Harry E.; Wroth, Ed.; Weston, Willie; Williams, Estella; Wallace, Franklyn; Wilson, Jack (Chicago Office); Yorke and Adams; Yhulliams, Y.; Zazelle, M.

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Permanent address, 210 E. 47th St., N. Y.

Fox and Foxie Circus

JUST LIKE BARNUM & BAILEY'S, ONLY DIFFERENT

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LE MAIRE and LE MAIRE

RAPID FIRE HEBREW COMEDY

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READ WHAT MR. HATHAWAY SAID:
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LE DENT!

THE TALKED OF JUGGLER,
THIS WEEK, KEITH'S THEATRE, PROVIDENCE, R. I.

THE DANCING WONDERS

JACK BROWN AND LILLIAN WRIGHT

WEEK NOV. 11, KEENEY'S, NEW BRITAIN. Management JACK LEVY.

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In "CHARACTERS FROM DICKENS." THIS WEEK, ORPHEUM, BROOKLYN.

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EDWARD JOLLY AND WINIFRED WILD

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English Comedienne
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Phillips Sisters

THE DAINTY PAIR.
Week of Nov. 11th, 125th Street, Hurtig & Seamon's. All agents, look at this act.

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JUGGLING BURKES

THE WORLD'S GREATEST DOUBLE CLUB JUGGLERS Nov. 4th, Colonial Theatre, New York

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SAYS:

That his new quarters, taking in the entire second floor and corner of Broadway and 44th street, are none too large for the great number of professional friends who call every day to hear some of the newest Edwards melodies. Those especially in favor with singers are "THAT'S WHAT THE ROSE SAID TO ME," now being sung and featured by more good voices than any other six ballads; also the new swingy waltz ballad "SEE SAW," which is just out and already going big with many acts.

Yours musically, GUS EDWARDS.

P. S.—Don't fail to get "niftie" Johnnie Stanley and his beauty bunch of blondes, cutting up in "Bye-Bye Dear Old Broadway," next week at the Colonial Theatre, N. Y.

More P. S.—Next season you will see Herman Timberg in a new act entitled "THE GREENHORN," by Aaron Hoffman.

their offering. Clarence Wilbur and his "Ten Funny Folks" make their first appearance here in "The New Scholar," an elaboration of an act formerly produced by Mr. Wilbur. It is replete with amusing situations and bright talks, and brought much laughter. John W. World and Mindell Kingston offer a versatile singing comedy sketch that was spontaneously applauded. A unique musical act is presented by the Kinsons. "Cherrie" is the title of the new vehicle employed by Clayton White and Marie Stuart. It is similar to "Paris" and "Dickey," and just as good, if not better. Clarice Vance made a hit with her inimitable "coon" songs, and was obliged to respond with a short speech after the fourth number. The last act on the bill, preceding the Kinodrome pictures ushered in a novelty in the way of horse training and menage display. It is furnished by Lucille Mulhall, a young woman. Lariat throwing by Miss Marshall and other exhibitions reminiscent of the wild and wooly West make this offering novel and interesting. It is a miniature Wild West Show. The Takezawa Troupe, Japs, clever acrobats and equilibrists. Kathleen De Vole, vocalist, had early place. Violet Black and Company in "A West Point Regulation," should be farther down the bill. George Lewis and Fortune and Stokes appeared.

SID J. EUSON'S (Sid J. Euson, mgr.).—Had Mr. Clark made more careful surveillance of the material he permitted to be scattered in the inconsequential outfit called "The Main Gazabo," in his "Runaway Girls," he would have revolted at the idea of offering it to the public as entertainment. There is no trace of a plot or connection and the sequence of dull and discarded elements have no bearing or reason except to take up time between numbers. The "bladder" is in evidence and on Monday it was used with such force that it broke. For a time it was believed that the performance could not proceed, but another was secured. An example of the jokes resurrected is "What makes the Sun rise in the East?" Answer: "Yeast." This is followed with a "bladder" for the offender. "The Old Crow" number with the familiar "Hickory Tree" melody, failed to leave an impression, but the instigators insisted on giving the second verse with the same results. The change of costume behind the easels is novel, and several musical numbers are attractive. "A Pair of Kings" is the closing piece. It is better than the first. "Teddy Bear" is pretty and pleasingly rendered by Pearl Turner. Lew Reynolds and Chas. Gracie grasped very chance with the material allotted them, and made a good showing in the ollo with their knockabout comedy act. Milton Schuster posed as a Hebrew. In make-up and conception he represented nothing beyond human comprehension, and the most amazing thing is that he attempts comedy, which is entirely out of his sphere. Clara Berg wore pretty garments and the only impression she made was in the "Songs of Nations." Lottie Livingston, although timid, does well in numbers. The costume investiture is attractive and the changes frequent with the musical interpolations, staged by Don Leno. In the ollo appeared Stuart and Turner, Gracie and Reynolds, Kendall and Thompson, Monahan and Monahan, the Livingstons and the Bowery Comedy Trio. The show this year is not so good as last. There is too much of decrepit matter. It is not too late in the season to renovate the first part. Without the ollo the show would be deplorably weak.

FOLLY (John A. Fennessy, mgr.).—A minstrel first part, with all the requisite embellishments and scenic environments, is the opening section of the "Colonial Belles." It represents an attractive picture, but would have made a more complementally resplendent showing had the orchestra or band which was dispensed with, occupied the stage as anticipated. Jean Bedini, in a satin Colonial suit, was interlocutor, and specialties were introduced by Mike McDonald, Richard Hamlin, an excellent dancer, Pudge Catto, Billy Evans, and several other principals. The "gaggy" remarks by the end men are of the intimate sort and brought laughter. The ollo is sandwiched between the first part and burlesque, called "It Happened in Paris," in which the display of feminity the audience eagerly waited for, was replete with frolic and ginger. Phil McFarland and Burke McDonald piloted most of the comedy, and their efforts were appreciated, as they managed to extract solid laughs. Jean Bedini had a gentlemanly part and added refinement to the proceedings, his every movement being that of one cultured and possessed of intelligence. Miss Catto is a dainty and sprightly soubrette, but lacks in vocal capacity, as do the other damsels. Frankie Heath has good looks and is prepossessing. She and Miss Catto onen the ollo in a "sister" act. Bedini and Arthur are easily the feature. The juggling brought much applause and comedy furnished by the comedian kept the audience in continual laughter. It is one of the best acts of their kind seen here. Sisters Lee were here earlier in the season with an Eastern Wheel show, offering the same acrobatics and singing. McFarland and McDonald came in with a budget of German and Irish dialect arguments, of the noisy and furiously hilarious sort, for which they received response. Charles Folke sang illustrated songs and was roundly applauded, notwithstanding the fact that he had a noisy and restless gallery to contend with on Sunday afternoon. There are three costume changes in the closing piece. The designs are pretty and material evidently costly. The girls are fairly good-looking and smile occasionally. They are not in evidence often enough. Two or three more numbers with the girls would be thankfully appreciated. Among the principals who appear to advantage in their respective departments are: Charles Graham, Billy Evans, Frank E. Ritter, Elmer Wismer, Ed Hencox, Hugh Bernard.

EMPIRE (William Singer, mgr.).—The "Jolly Girls" and Edmond Hayes in "The Wise Guy" returned, after an absence of eight weeks, opening to capacity business.

NOTES.—"The Washington Society Girls" played to largest business of any attraction at the Empire Theatre last week. Lew Watson is manager of the show.—"The Rollickers" broke the season's record at the Folly last week. The receipts exceeded the high mark held by Watson's "Burlesquers" several weeks ago.—M. M. Theise is due to arrive in the city this week, and will probably remain until "The Strollers" open at the Folly next week. "Wine, Women and Song" is in its second week at the Great Northern, playing to large business.—Wm. T. Sherwood, tenor and manager of the Bowery Comedy Quartet, with Clark's "Runaways," died at the Washington University Hospital, St. Louis, October 20. —Brinley Lloyd and Margaret Dale were united in wedlock at Waukegan, Ill., this week, and are spending their honeymoon at the Hotel Warner.—The name of Mr. and Mrs. Tell Taylor appeared on the register at the Sherman House since Monday, indicating the fact that Mr. Taylor has suddenly and secretly married.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle. Monday rehearsal 9).—May Irwin, Clark's "Hazardous Globe," "Singing Four," Bowers, Walters and Crooker, Rosa Roma, Cameron and Flanagan, Mr. and Mrs. Gene Hughes, Lavarre and Company, La Millan, Douglas and Douglas, Frances Drake.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—William Courtleigh and Company, Sydney Deane and Company, Seven Madcaps, Spissell Brothers and Mack, Zella Trio, Dorothy Kenton, The Brittons, Milton and Evans, Francis Swartz and Company, Rockaway and Conway, Mr. and Mrs. Jack Burch, Bonnie Gaylord, Bingham and Gable.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—(Orpheum Road Show) Edward Connolly and Company, Rosina Casselli's Dogs, La Gardenia and Company, Coram, Kelly and Kent, Tom Jack Trio, Kena and D'Arville. Others are Fred Sosman, Gaston and Green, Nettie Fields, Clark and Temple, Geer.

SCHINDLER'S (L. Schindler, mgr.).—Momo's Arab Troupe, Burt E. Melbourn, Schooley and De Angel, Dorothy Vaughn, the Sheidons, Four Shannons.

IOLA (A. W. Roth, mgr.).—Lindstrom and Anderson, Arvin McKnight, Roth-Severence Company, James Calvin, and Three Violets.

NATIONAL (C. R. Svening, mgr.).—Rutherford and Nye, Belle Baker, Great Camerons, Matt Helder, The Deizaros.

IMPERIAL (P. J. Schaefer, mgr.).—The Ridges, Alice Tiffee, George Ridrup, Mains and Corrigan, Ben Turpin, Lena Young.

HYDE PARK (Tom Baker, mgr.).—The Lees, Harris and Walker, H. E. Lester, The Hatches, Great Simmons.

NORTH AVENUE (Paul Sittner, mgr.).—Arnold's Leopards, M. Samuels, Brandt and Loreno, Billy McRobie, Musical Lovelands, Semon Trio.

TEDDY (Geo. Powell, mgr.).—S. Sunetaro and Company, Leroy Bland, Jackson and Sparks, Wallace and Beach, Four Musical Mexicans, Marie Le Clair.

NOTES.—Carrie Starr, Eddie Dolan and Annette Wiltsie have been engaged for the "Lady Birds" this season.—Leeds and LeMar have been re-engaged for Ringling's Show next season.—Rivers and Rochester opened at Minneapolis for Sullivan & Considine with Eastern time to follow.—Charles Warner returns to New York next week, having completed all his engagements in vaudeville. It is not known whether he will continue in the field or return to the legitimate. —Dallie DeMott and H. B. Campbell have joined in a comedy singing sketch and will play the Western circuits.—Mr. and Mrs. Larry Shaw arrived from the northwest to fill engagements in the Middle States.—Jones, Linick & Schafer, the Chicago amusement promoters, have leased the property at 206 State street, this city, from John R. Thompson, for ten years, and intend to convert it into a vaudeville theatre, giving three shows daily. Remodeling will begin next spring. The building is 22 feet wide and depth 110. The place will be known as the Comique.—The Lovetts, comedy acrobats, want Western dates. They are now in the East.—Charlotte Fame, Australian comedienne, wants to come out in this territory for the first time.—Chas. Faning, recently from England, is due in Chicago the 25th. He will open on one of the circuits in the Middle West.—Alfred A. Harrington is looking for an opening in this vicinity.—The Loretta Twins are resting at their home in Denver. They are arranging time for this season.—The What's Next Theatre Company, Greenfield, Ind., incorporated by F. O. Bidgood, Von Glascock, Wm. R. White, will conduct moving picture shows.—Henderson's "School Boys and Girls" are playing in Illinois and Indiana.—The Carol Sisters arrived from the Coast, where they played last season, and intend to open in this vicinity.—Ellet Bros. are having their time arranged through Henderson's Exchange.—Dubec's Animals are journeying through Illinois and Indiana.—H. M. Brice, manager Orpheum, Columbus, Ind., was in town last week. —A skating rink and theatre will be built at Red Bluff, California, by the Red Bluff Opera House Company. It will be ready by January 1. —Vaudeville will be given at the Livingston Opera House, Livingston, Tex., during the season, in connection with the attractions playing there.—At the end of the present season Mindell Kingston, of World and Kingston, will make preparations to appear in a condensed version of "Carmen," which will be seen in vaudeville next fall. Special scenery, costumes and accessories will be used. About ten people will be employed.—May Windham, of the "Colonial Belles" Company, is recovering from the effects of an operation at Detroit, recently.—Hinton and Burris are the managers of the Metropolitan Theatre, Frankfort, Ind., opened recently.—Hoole and Sanders are in the Middle West.—Greve and Greene are at the Majestic, Muncie, Ind., this week, with several other Indiana weeks to follow.—Another "scamper" was held by the White Rats at the Sherman House on last Thursday week. It was particularly noted for the large attendance of "Rats." Among those present, including invited guests, were: James Marco, George Evans, Wright Huntington, Bobby Gaylor, Lew Hunting, Tony Hunting, Dick Lynch, Italian, Eugene Ellsworth, Chas. Sharp, Wilton Brothers, "The" Quartet, James H. Cullen, Johnny Jess, Cameron and Flanagan, Frank Herbert, Gerald Griffin, Mosher, Houghton and Mosher, Rosini and Doretta, James Kelly, John World, W. C. Fields, John Bell Caron, George Mullen, Coram, Mart Fuller, Major Doyle, Geo. W. Everest, Jewell's Manikins, Edgar Cotrelle, Frank Wakefield, Nat Carr, Jas. K. Watson, Lew Herne, Allen Crogan, Al Von Tilzer, Geo. Mack, Fred Mozart, Junie McCree, Walter K. Hill, W. Rawls, Howard Marco, Ed. Corella, Julian Rose, Willie Cohan, Sam Clark, Chas. S. Wilshin, Chas. F. Orr, E. E. Harder, Wm. McDonald, Chas. Manning, Walter Fields.—Billy Bean, who races on a bicycle with a dog, wants the agents here to book the act. He is in Charleston, Mass., and never appeared in the West.—The bill at the Star, Elgin, this week contains "Real" Quartet, Don and Mae Gordon Troupe, Rich Duo, La Foy Brothers.—Casey and Craney have two more weeks on the Orpheum Circuit, after which they will resume other engagements in the Middle West.—Lavardo and Howard, Chapman Sisters and Picks, are at the Bijou, Jacksonville, Ill., this week. Mrs. A. P. Finlay is the new manager of the house.—Wurnell Brothers, Fred Heider and the Hill-Edmunds Trio are filling this week at the Orpheum, Columbus, Ind.—Louis Aronson has opened the Bijou, Baraboo, Wis., with vaudeville.—Welch and Earl, Oscar Haas and Agnes Edmonds, Harry Moulton, Johnson and Marvelle, Minnie Westhouse and John and Mayme Sloone are in the Middle West.

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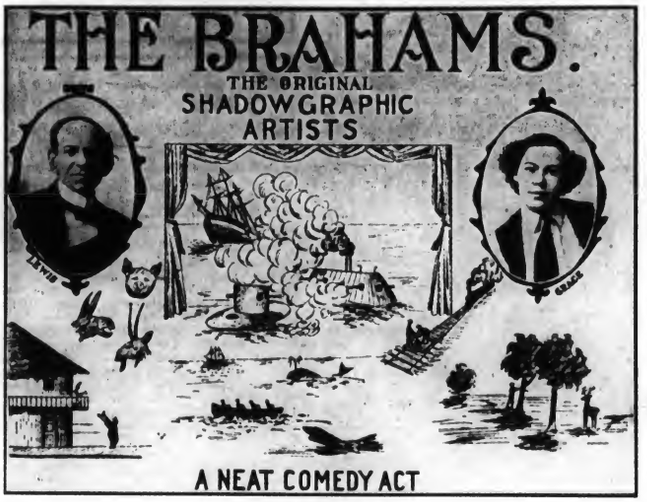

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billing, but the place of prominence belonged to Julie Herne, partly on account of the prestige of her name and from her own individual merits and good looks. While the vehicle, "Between the Acts," showed nothing strikingly original in either plot or cast it answered its purpose and Miss Herne did the rest. The Sisters O'Moore showed a good routine of hurdle jumping and dancing on the wire, that was appreciated. Ione MacLouth, Scottish singer, was on the bill. Her catalogue was a repetition of the usual list of folk ballads. She was well greeted. Scott and Wilson, an acrobatic duo, fitted well with the aggregation. Massias O'Connor, magician and shadowgraphist, completed the list of newcomers. The second weekers were Ye Colonial Septet, Cliffe Berzac and his mule, and Lillian Tyce.

THE EMPIRE (Hal. Curtis, mgr.).—Week 28: For his "getaway" week Jas. Post offered a musical farce, entitled "Murphy in Paris," and its success was in great part dne to an excellent stage setting, probably the best the house has had since its opening. The act as arranged is rather weak in comedy, but this deficit is balanced by some well graded chorus work. Nat Wentworth has been added to the Post Company and was this week cast in the role of leads. In the olio were Davis and Walker, a crack colored team; The Buckeye Quartet, a singing act that won the stamp of approval, and Al Williams, novelty balancer. The Morton-Jewel Troupe of Jugglers closed the olio portion, registering well. The act was well staged and their ensemble club work was of the best. The lady of the troupe furnishes the act with a comedy flavor, working the "silly girl" role to perfection.

NATIONAL (Sid Grauman, mgr.).—Week 28: Save for the absence of a strong silent feature the show would stand comparison with any combination of the season. In lieu of the usual dumb opening Autrim and Peters occupied the difficult No. 1 position, presenting a melange, entitled "A Tarry at Tanktown." This original method of offering a conglomeration of song, comedy and imitations won for them a hearty reception at the hands of the early comers. The Freeman Brothers announced themselves as an exceptionally neat dancing act and live well up to their billing, showing excellent judgment in dress and have a winning stage presence. Their team dancing has never been excelled in unity of time and their singing efforts were above the average. For and Forle's Circus we have seen before at the old Orpheum some years ago, but from the manner in which the trick disclosures were received, it was evidently new to most of the Grauman clientele. This turn scored a decided hit. Warren and Faust made a strong bid with a routine of eccentric comedy and singing. Their rough house dancing finish was rewarded with a solid round of good bye applause. Harry Potter and Company submitted an exceedingly energetic farce, entitled "A Matrimonial Blizzard," in which the laughs were gained solely by action, the situations and dialogue counting for naught. A burlesque boxing bout would have answered the purpose just as well. Adgie and her Lions, in their second week, still remained the featured attraction, retaining the last position. Thanks to a long engagement at the Chutes the "Lady of Lions" retains her power as magnet. Hugh Emmett, ventriloquist, was added to the Sullivan & Considine combination and got his full share of the applause. Working with but two figures, his easy manner, distinct articulation and the decided originality of his maternal won for him a warm place. Fred Dupres, following the noisy "Matrimonial Blizzard," had a hard spot, but a well graded collection of parodies wore away the rough edge and he closed amid emphatic demands for more.

WIGWAM (Sam Harris, mgr.).—Week 28: Lucretia and her Trained Leopards and Pumas was the featured attraction, proving a thrilling act. The unconcealed protest of the animals against the dictates of their trainer gave the added zest of danger. The Rusticana Trio were far away from the conventional operatic singing act, both in singing numbers and methods, and won approval. Annie Moore, lightning change character singer, had a catchy collection of songs and was appropriately dressed. Hall and Colburn presented a strong comedy effort, under the heading "The Swede and the Happy Gal." The title amply describes the characters. Both were well up in their respective roles and scored accordingly. Al Jolson, in his second week, remained the first choice, occupying the exact centre of the program. Jolson gave an almost entire change of monologue and songs, but closed with his burlesque, "Ill Travatore," which is evidently an evergreen. The Two Georges, comedy acrobats, gave a touch of good variety to the bill.

NOTES.—The opening of the Victory, an Alpha circuit house, has been postponed to a date as yet unannounced. The house at this writing is far from complete and it will probably be several weeks before it is ready for occupancy.—Reports from the Oakland Orpheum state that the house has caught the popular fancy strong and that capacity houses are the rule.—The Three Kuhns continue on the Sullivan-Considine time, playing the Bell, Oakland, week 28.—Adjoining the site of the old Broadway in the north end of town, a combination of capitalists are erecting a mammoth penny arcade and five-cent theatre. The place is nearing completion and when it opens for business the northenders will have their first place of amusement since the big fire.—An overvigilant police officer furnished a turn not on the program of the Unique, Los Angeles, recently during the engagement of Gonzales and Marco at that house. One of the team in rube makeup works as a "plant" in the audience, offering some rather harsh comments on his partner's work. When the act opened the officer, to whom the act was new, heard the disturbance in the front row and rushing down the aisle grabbed the supposed offender and started with him on his journey doorward. The artist had reached the sidewalk before an explanation was of avail.—There is a strong rumor in theatrical circles that the Globe will open shortly with burlesque, playing the shows of the John Cost wing of burlesque.—Dick Fitzgerald, formerly of the team of Fitzgerald and Gilday, has joined with Edward Barnes, of the Fisher Stock Company. They will offer a talking and singing act.

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TREMONT.—Nine acts on the bill, beside pictures of the "Lusitania." Hetty King is high card, doing the same act that she did for four weeks in New York. That she succeeded emphatically was shown on Monday afternoon, when the audience insisted, even after the cards were out for the next act, on having one more song. The local critics unanimously praise Miss King this week, comparing her to Vesta Tilly. Cinquevalli was second in popular favor and billing. He does the same act he did years ago. "That" Quartet, or half of it, had a cold this week, which effected the high notes somewhat, but it made a big hit. Considerable adverse comment was caused, in the lobby and in the newspapers, over the fact that they introduced their act with a motion picture of a scene at the prize fight where they sang. This was regarded as poor taste. The Gaudschmidts, with their dogs, caught on in great shape, doing a neat acrobatic act. It might add a laugh to their act if, when both men do the back somersault where the dog sits up beside them, they should teach the dog to do it also at the same time. The La Vaills deserve a better place than closing the bill, for their act is mighty strong. The swinging by both of them on the bar, and the man's swinging seven times over the bar without releasing his hand-hold is a remarkable performance of physical strength. Cartmell and Harris had rather an ordinary introduction on the program, but made good in the act itself. Mr. Cartmell really owes it to himself, however, not to sing, and if Miss Harris would discard her wrist ribbons it would improve her appearance. The dancing is unusually good. The Zaretzky Troupe of Russian acrobatic dancers are about the best of its kind, but they did not awaken much enthusiasm. It is a question if this kind of an act is very interesting to an American audience. The only really old act on the bill was that of Grace Gardner and Louis Simon in "The New Coachman," but that is so full of real fun that it can be played many years more. It went exceedingly well this week. Edmund Bosanquet had a novelty in his talking violin and got a lot of applause. Quite a number of new scenes and drops were exhibited by the Tremont this week, but the orchestra has made no improvement. The Tremont's orchestra needs a number of private rehearsals. If K. & E. send shows like this here every week, they will always be sure of crowded houses.

ORPHEUM (A. J. Duffy, mgr.).—It is a big laughing bill this week, with Marshall P. Wilder at the head. Eva Taylor and Company run neck and neck with Wilder in "Chums" and make an enormous hit. James A. Kiernan has a musical act called "Taming the Wild Beast" that goes well, but in spots seems terribly amateurish, especially when the young woman sings. The Ellis-Nowlan Troupe, with their dissolving horse, close the bill with hilarity. "The Big City Quartet" and the Five Pirscoffis, in an unusually good juggling act, are two more good numbers, but a little more modesty on the part of the women in the latter act, with regard to their dress, would be in better taste. The Darras Brothers on the flying trapeze have a hair-rising act, and Al Weston and Irene Young as "The Gadding Gossipers" enjoy themselves, but need some new stuff. Business very good.

KEITH'S (H. D. Dupee, mgr.).—In the mere repetition of its recently adopted slogan—"The best vaudeville—in the past, at present and in the future"—the Keith house makes the only utterance it has to give the public in response to the attacks on "Old Slapstick" and "Mr. Cheap Act" by the opposition. This week's bill comprises fourteen numbers, headed by Lasky's "Night On a House Boat" and Camille D'Arville. "The House Boat" is scenically beautiful and a unique idea, but the collection of songs is very mediocre, the dances are weak and the specialties obviously put together by one who is not a master hand. The act disappoints the audiences. So does Miss D'Arville for, while beautiful to look upon, she persistently flats in reaching for high notes until she makes the people shiver, and shows poor judgment in her songs. Lambertt, with his impersonations of musicians, was artistic, but he should eliminate the element of vulgarity in his Paderewski act. Will H. Murphy and Blanche Nichols return with their "From Zaza to Uncle Tom," always a hit here, and the Four Fords are as good dancers as any on the stage. John E Hazzard alludes to the "Hurdy-Gurdy Girl" in his monologue and gets a good reception. Maart's Monkeys are good. Others are the Keeley Brothers, bag punchers; Holden's Mannikens; Warren and Blanchard, talkers and singers; The Meeh Trio in "strength" stunts; Banks and Newton, chatterers; Mr. and Mrs. Dick Tracy in a rural sketch, and Harriet Jones, singer. The kinetograph picture this week is local, showing Paul Revere's Ride very realistically. Business S. R. O.

HOWARD (Jay Hunt, mgr.).—"Twentieth Century Maids," with entirely new business from last season, much new costuming and many new faces, drew good business and pleased everybody. Featured in this show are Cornelia and Eddie, comedy acrobats, really a remarkable pair. Billy Noble heads the male cast, but Frank Carleton has replaced Harry Holman in the Dutch character. Emma Wood and Pauline Moran have a great deal of singing to do and do it fairly well. The burlesque is called "A Trip to Panama" and is considerably above the average of its class. Featured in the Howard's own bill is Leah La Jole, one of the Howard's former burlesquers, in a contortion act. Miss La Jole is too beautiful a woman, too perfectly formed and too good a contortionist to be willing to remain in Boston as she has been doing. She ought to get on one of the big circuits. She does a really good act. Marion and Pearl, talking acrobatic comedians, get some great laughs, and Sam Brooks and Rose Jeannette in a "Fluffy Ruffles affair do well. Harry Walton impersonates a Chinaman fairly, and De Witt Young and Sister have a boomerang and juggling act that is novel. Fagan and Merrium, comedians; Hansone, magician; Billy Kincaid, "the mad juggler," and Lawrence and Dale.

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The Girl Who Writes the Songs She Sings

THE SPEAKER OF TALK

PHIL MILLS

In LEW SULLY'S nonsensical narration entitled "ORATORICAL DISTURBANCES"

GEE, AIN'T I GLAD I CAN PLAY NEW YORK!

ORIGINAL JAS. FRANCIS SULLIVAN

P. S.—Singing the song hits of the country, "Honey Boy" and "Sadie," by Al. Von Tilzer; also "Top of the Morning," "Mr. Stein," etc., by Harry Von Tilzer. Add. care VARIETY.
Presenting one of the funniest comedy and best singing acts in vaudeville. 4 people who can sing and make them laugh.
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Will shortly visit America under Mr. PERCY G. WILLIAMS' management

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Exceptionally Neat Singing and Dancing Act.
Doing time for Sullivan-Considine. Booked for 15 weeks. Time extended to 25 weeks.
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THE MUSICAL LAUGH MAKERS BOOKED SOLID KEITH & PROCTOR WEEK NOV. 11, EMPIRE, HOBOKEN, N. J.

CAMERON and FLANAGAN (friends):

The act you are now doing was originated in 1875, and was played for several seasons by a well known song and dance team. I played in the act for several weeks in 1880. The idea of my present act, which I have been doing for over seven years taken from it, and if I had been working with a man I would have done the entire act. The business of playing "The Elks Club" belongs to the act I am now doing. I remain, yours very truly,

JOHN W. WORLD, of

JOHN W. WORLD AND MINDELL KINGSTON

BOOKED SOLID, UNITED BOOKING OFFICES

singers and dancers and musicians, complete the bill.

PALACE (Chas. H. Waldron, mgr.).—Although Al Reeves is at the head of his own "Beauty Show," Andy Lewis carries off the honors for fun making and applause getting. Andy has greatly improved in his work this season. Almeda Fowler heads the female contingent, and deserves the place. The two burlesques, "The Pickwick Class" and "Conology" are very bright and lively, and Blanche Martin, Maude Elliott and Mae Powers do very clever work. Mr. Reeves gets great applause with his prize banjo stunt, but the hit of the olio is Andy Lewis, with Misses Elliott and Millard in "Won at the Wire." The Palace's own bill this week comprises The Harringtons in a comedy ring act; Larenz and Lewis, comedians; Billie Nichols, mimic; Patchen and Clifton, acrobats, and Alfred A. Harrington, on the horizontal bars. Business perfectly satisfactory.

LYCEUM (Geo. H. Bachelior, mgr.).—Weber & Rush's "Dainty Duchess" Company is here this week, doing good business. In the olio are Scanlon and Stevens, Helena May, Morris and Kramer, and Keeler and Hawley.

COLUMBIA (H. N. Farren, mgr.).—"Star Show Girls" in "Dopey Dan in Turkey" brought out good audiences, especially at night. Featured are Marie Croix and her "Military Girls," and Manager Fennessy challenged a crack militia company in Charlestown to competitive drill. Up to time of writing no acceptance has been filed. Charlie Nichols is high line in the bill, playing Dopey Dan. Pert Mackay heads the bunch of girls with Louie Lynn. In the olio are James C. Dixon, singing comedian; Baker and Lynn in "The Electric Boy"; The La Selis, acrobats; "The Military Girls" and the "Old Jolly Tars Septet." The chorus in the burlesque was decidedly rocky this week, the girls having evidently grown careless. They need rehearsals. Manager Farren is arranging for a series of 10-cent matinees for women every day but Saturday, and he will also have a professional matinee every Tuesday. It is possible, also, that he will have amateur matinees this winter, so the kids won't be kept out so late at night as they are now.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—The "Life in the Orient" Company is held over another week in the curio hall, together with Burton and Gill, the female long and short of it. In the two stage shows are the Meadows Comedy Company, Arthur Peters and Emma Christy, Dorothy Norton, The Kiltie Duo, O'Boyle and Thomas in blackface. Florence Emmet, and the Pas Ma La Trio. Business is always capacity here.

JOLLIETTE.—Leading film here is "The Coal Man's Wife," with "Mother-in-Law's an Angel" following close. "Little Red Riding Hood" and "The Dog Avenges His Master," together with "The Two Orphans" also go well. George and Frances Stedman have made a hit here with their songs.

COMIQUE.—"Advanced" has struck home here, for the house is advertising "Advanced Motion Pictures." Feature here is "The Volunteer's Betrothal," and in the comics are "The Veiled Beauty" and "Tommy in Society." Mileva Emerson and Fred Beauregard have been added to the singing force.

PREMIER.—Pathos in motion pictures leads off this week, with "The Foundling" one of the best ever shown here. "Out on a Spree" is a good comic, while "The Soldier's Dream" is strongly dramatic.

HUB.—"The Brigand's Daughter." "Smoke Without Fire," "Bill Butt In" and "Rival Motorists" head the semi-weekly bill. Business here is increasing, largely through the novelties introduced by Manager Joseph Mack, the youngest in the business, but the most hustling.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—There is very nearly everything in the vaudeville category on this week's bill and it ran from grand opera to "slapstick" comedy. Mme. de Lussen (New Acts) headliner, and nearly all of the others have won previous favor here. Jean Marcel presented a new series of living art studies which rivaled any ever shown here. "Polly Pickle's Pets in Petland" was seen again, with Eulalie Young, Dave Abrahams and others of the original company. The act repeated the success. Lalla Selbini is putting up a strong bid for honors in having the most varied offering in vaudeville. She has added impersonations to the list since here last. Stella Mayhew is still bubbling over with that effervescence of good humor which has been her main appeal for favor for several years. Cliff Gordon labored industriously before he could work the audience up to his idea of proper appreciation. His monologue consists mainly of subjects which the newspapers keep in the public's mind and he has arranged the discourse cleverly. Gordon appeared to be suffering from hoarseness or a heavy cold on Monday and much of his talk was inaudible half way back in the house. He got along very well after getting the house warmed up. One of the old school style of musical acts was offered by Frederick Brothers and Burns, the newest part being the popular ballads played, though Miss Burns still retains the swinging banjo specialty with the flowery steps which is one of the real old trade marks. One of the trio is a first rate comedian and the finish in "one" took the big end of the applause. A brightening up of the first part is needed to place this act well up in the rank of those of its class. Redford and Winchester proved one of the big laughing hits of the bill with their comedy juggling. The majority of the tricks appear to have been borrowed, but all cleverly handled and there is some new material shown which is deserving of praise. There was a general shifting around of acts after the first two performances, bringing the Camille Trio, comedy bar, as the closing number of the regular bill, a position which they held down in good shape. The act is fast and without showing anything new the Trio managed to keep the house seated until they finished. Clark and Bradley, a pair of good-looking girls, pleased with their singing and dancing. This is a local act, as is Ben Reinhold, a mono'ogist, who offered some worn material. The Alpha Trio, hoop rollers, and Dailey Brothers, acrobats, were fair entertainers, while the Robinson-Parquette Trio, colored, also appeared.

FORREST (Dan Fishell, mgr.).—There is not much class to the second week of "Advanced Vaudeville" under the "Steam Roller" regime, but the bill was varied and good in spots though averaging far below that of last week, one of the best bills ever offered in this city, which attracted capacity audiences all week. It was the fault of the early acts that gave the audience the tired feeling before the good things came along. Mlle. Emmy and her trained terriers opened, the dogs working in their usual smooth, clever style, but the act lacks action and Mme. Emmy might at least use up a little of her spare time in trying out a few new tricks. There are too few now to give distinction as a first class animal act. The Quigley Brothers got along only fair in the second position. What laughs they secured were few; most of their talk is old. It might help to develop a little singing and dancing, some good work in the latter being given near the finish. The third number was furnished by Mlle. Agoust and Company. There is little to recommend in this act except it might be some clever juggling by T. E. Price, the butler, and the pantomime work in which all four indulge at times. A story is probably intended, but there is nothing to carry it through after it is started. Mlle. Agoust does some juggling, but until she handles the apples, only the simplest first lessons are attempted. With the apples some clever work is shown, the butler and waiting maid also taking part. The latter is given a chance to sing but with little result. It rested with Charles Kenna, the "street fakir," to start things going. After a warm reception he got down to business quickly and had his audience going right up to the finish. Kenna occupies a spot alone in vaudeville; has never failed to please here and was the usual big hit this week. Joe Maxwell has switched from the firehouse to the police station for his sketch, which was seen for the first time here, and the change has not been profitable. Whatever idea of a story or plot is suggested in the title, "A Night in a Police Station," is lost early in a deluge of poor singing. A quintet supposed to be chorus girls arrested for speeding in an auto, inflict first and later form part of a chorus of nine which render the sextet from "Lucia" very poorly. Only Maxwell's singing helps to save the act. He had a good sketch before and might work out one just as good in the new field. He might start by borrowing Lee Harrison's quartet. The second half of the bill was more to the class of show promised by last week's start. Mosher, Houghton and Mosher proved a strong card with their comedy bicycle act. Just why the sketch, "A Morning Rehearsal," presented for the first time here by Lee Harrison and his Broadway Girls, was cut in half to make room for a bid for kind applause through a patriotic finale is a question. Up to the time Harrison closed his specialty the act was one big laugh, and just when the audience seemed to be enjoying it most, the bunch of girls, attired in patriotic costumes, appeared and spoiled it. The "Morning Rehearsal" idea is immense and should be carried right through to the close. The act could be made one of the best in vaudeville. The Clifton Comedy Four were well liked. Vesta Victoria was again the principal feature of the bill. On Monday she sang four songs and was then forced to give "Goo Goo" after taking several bows. The Duffin-Redcay Troupe closed with their casting act. The twisting tricks and somersaults were featured and the quartet worked cleanly, finishing with the "loop-the-loop." This is one of the best of casting acts and held the audience. The program maker is still doing wonderful things. This week he announces Kenna and the Duffin-Redcay Troupe as making their first Philadelphia appearance, and Miss Victoria as the "first time in America, outside of New York, Pittsburg and Chicago."

PEOPLE'S (Robert Watt, res. mgr.).—Will Rogers and his Company, which included his lariat, broncho and "Buck" McKee, cow puncher and ex-sheriff, proved the feature of the week's bill. Hyams and McIntyre, Delmore and Lee, Radie Furman, Stanley and Cogswell, Mills and Morris, Irene Lee and her "Kandy Kids," with the animated pictures were the others.

BIJOU (Lewis H. Baker, mgr.).—A good burlesque, preceded by a fair olio, are the commendable features of the show offered by the "Fay Foster" Company. Joe Oppenheimer promises much in the headline, "Everything New But the Name; Nothing Old but Her Fame." The latter part of the stanza cannot bear any reference to the first part, or some members of the cast. The first part is called "Dress Parade." In it is introduced "slapstick" comedy of the most vivid hue. Harry L. Cooper and a quartet of helpers in the persons of Joseph Dillon, Marty Moore, Dave Hilton and Maurice Hilton are incapable of anything better with the material at hand. Cooper works hard; to him this much credit is due. In fact he works too hard and keeps it up throughout the show, resting only while the olio is on. At least two of the other four appear capable of brightening up the comedy. The show is shy of women principals of ability. Frank B. Carroll, who still modestly programs himself as "The Great Carroll," introduces his female impersonation, first in character cuse for the headline calling attention to the and later in a costume which is probably the ex-"gorgeous costuming." Carroll also renders the "Sabre" number from "Le Grand Duchess," which is the comedy hit of the first part. Gloie Elier wears tights and tries to sing. She fills the first role much better than the last. Lena LaCouvier also wears tights, but if she ever grows serious enough to take a good look at herself in the costume she wears in the first part she will certainly see where a big mistake has been made. She has never appeared to less advantage so far as looks are concerned. There is a good bit of business done by a girl who is called "Chococeta" on the program. She is a clever dancer and in the second part introduces a Spanish dance cleverly done. There is one good number in the first part, sung by Fred Lewis and Company. Following a fairly entertaining olio comes the burlesque, which is called "The Yankee Admiral," and it is almost good enough to make up for the shortcomings of the first part, though Cooper is again too much in evidence. He plays the role of a Dutch sailor and although overplaying, wins a big share of the laughter. Profanity finds its way into the lines several times during the show, even The Great Carroll takes a whack at it, although impersonating a woman. There is a sort of a plot and it is serious until Lena LaCouvier displays her chest covered by the national colors and dares the native gunner to "fire upon the country which never knew defeat." There is an abundance of singing and most every one of the numbers is a good one. Martha Chapin, who had no part in the first piece, appears to advantage here and also adds a dance which pleased. Carroll does much better work in the character of an Irishwoman and contributes a good song number, which Marty Moore parodies with excellent results. "Senora" and "Bye Bye," both led by Miss LaConvier, and "The Bogie Man," an old timer, led by Miss Elier, were all good for encores and made pretty numbers, the girls being attractively dressed and adding some brightness by their line dancing. The other male members of the company are given only mean latitude, but make the best of it while Fred Lewis makes a capital "straight" man and in the role of the Governor of Manila

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Wanted—A sister act that can act, for monologue sketch. Object, matrimony. Address care VARIETY. I'm not like some messenger actors who have to have a gallery, and imitate dying fowls. 'Nough said. Al Maddox, please write.

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KENO AND D'ARVILLE

Written by MARION and PEARL.
In a NOVELTY ACROBATIC DANCING and TALKING ACT
WEEK NOV. 4, HAYMARKET, CHICAGO.
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"There is more in Heaven and Earth, Horatio, than is dreamt of in all man's philosophy!"—Notably

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Therefore—If they can never be like us, let them be as like us as they can!
4 Paw-Sella Show, Second Season. Hagenbeck-Wallace Show, Season 1908.

NOT YET, MR. and MRS. BUT WE HAVE HOPES.

Sidney Reynolds

Have in Preparation A COMEDY IN "ONE." By VINCENT BRYAN

HE THE GUY RAMSON BOB HOUSTON AND CLAIRE FRANCES
"BOB-HOUSTON'S" 20-20 "KID"

ANOTHER WINNER. Vaudeville's Latest Novelty. A Dramatic Episode in the Racing World

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FEATURING

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AND CAST OF SIX PEOPLE

Produced and staged by GEORGE R. WILSON
Direction W. L. LYKENS, 31 W. 31st Street, New York
Costumes by MRS. OSBORN
TIME SECURED ON K.-P. CIRCUIT

A Warning

I see by the Dramatic Journal that some people calling themselves the Le Misrs have appropriated the title of my act, "The First Quarrel," that I wrote and have been playing for years. I sincerely trust that they will discontinue the use of it, or any part or portion of my act, and save themselves and the managers who play their act under my lawful title trouble, as I shall protect my property.

Edgar Foreman

Chester and Jones

KEITH'S UNION SQUARE, WEEK NOV. 11.

displays skill in handling lines and business.

Alfred E. Aarons launched his latest musical offering "Yama" at the Walnut Street Theatre Monday to a full house and it proved a real musical treat which met with popular favor at once and when properly whipped into shape promises to keep up the good record made by "My Antoinette" Mamselle Awkins "His Honor, The Mayor" and others of the series presented here by Aarons.

"Yama" is Chinese in treatment and George Totten Smith is responsible for the slight thread of a plot which can at times be discovered amid the strains of catchy airs and the flurry of dancing girls. The costuming is rich and attractive in color and the piece is beautifully and elaborately staged. In its present shape the piece suffers only from the lack of unctions comedy, but the management has been workong on this point all week and expects to show an improvement next week. There is little room for comedy, the musical numbers following thick and fast from beginning to end and it should give the management little trouble to fill in enough bright dialogue to cover the few defects. Jeannette Lowrie is featured and is given ample scope in the role of "Mabelle Mayonaise" one half of the "Salad Sisters" and in doubt as to whether she belongs to "present" or "advanced vaudeville." She has two or three good numbers, scoring her big hit with "Love in the Zoo" in which she makes a striking appearance in a boy's costume, showing her well rounded curves to advantage. She is supported by part of the chorus dressed to represent various animals. Helen Redmond, who retired from the stage several years ago to seek enjoyment in married life, used "Yama" as the vehicle for her return and she was given a warm welcome. She still sings sweetly and her beauty is retained. Her principal number, "My Honey Moon," proved one of the best of the many pretty ones in the show. There is a "Katie Barry" part in the show well handled by Georgia Bryton, and Violet Colby does well with the opening solo. Templar Saxe, Charles Dow Clark and Thomas McIlvane handle creditably the trio of Chinese characters, Saxe leading a very catchy song, "Martha Gray." John J. Cain and William Mitchell, well known in vaudeville, have principal roles. In the role a former annual trainer, posing as a French nobleman, Cain does capital work, but the book is not constructed within the sphere of comedy in which Mitchell is strongest. Walter Dyett enacts the role of an Englishman, introducing the well worn song "A Different Girl Again." William Holden, as a cowboy, is probably present because part of the plot hinges on some horses which he has shipped to China and for which he demands payment. The real big hit of the piece is Aarons "Dancing Dolls," the "pony ballet" which scored such a hit with "His Honor, The Mayor" and recently seen in vaudeville. They appear a half dozen times during the piece. Every entrance brings a round of applause. The "dolls" have one number in which they are dressed as "tigers," dismounting from autos and doing one of the best dancing numbers yet seen. Later they score with an international dance, in which they change dresses for each verse. The rope dance, in which a light effect has been added, is also retained. "Yama" is bright, quick, musical and pretty. All it needs is a link of comedy to complete the chain and it should prove one of the best of the Aarons' offerings. The Philadelphia press was unusually liberal and praiseworthy and the audiences appreciative.

The dressing of the principals and chorus is a big improvement over that shown in the first part. Miss LaCouvier opens the olio with popular songs, meeting with fair success. Joe Dillon and Marty Moore have a rather novel talking act, using a scenic effect representing the outside of a five-cent vaudeville show. The idea is good but the talk needs polishing up. Moore sings a couple of parodies which took well. There is some clever comedy bicycling by the Marvelous Hiltons and Lewis and Chapin close with singing and talking which abont carries off the olio honors. After the olio is started the "Fay Foster" show is a big improvement over last year.

GAYETY (C. L. Walters, mgr.).—Jack O'Brien, the Philadelphia pugilist, was the added attraction with the "Parisian Widows" this week and to the box office proved a success.

TROCADERO (Fred Willson, mgr.).—"Dreamland Burlesquers," headed by Dave Marion, Harry Fox, Agnes Behler and other favorites, repeated the same big hit made on the earlier visit to the Bijou.

CASINO (Elias and Koenig, mgrs.).—"Rose Hill English Folly" Company. Good business.

AUSTRALIAN NOTES.

By MARTIN C. BRENNAN.

Sydney, Sept. 30.

The excessive heat is, contrary to expectations, having no deteriorating effect on the attendances at the vaudeville houses. The Tivoli is maintaining a surprisingly strong bill with Hayman and Franklin, the Hebrew comedy dispensers, chief hit; Price and Revost, the copyists, have introduced some new business; Fred Binett, comedian; Ernesto, juggler; Nellie Kilburn, serio, and those mentioned in my last complete.

NATIONAL AMPHITHEATRE.—Several new acts billed. Brothers De Castros, Chinese impersonators and aerialists, topliners; Fred Karno, "the bouncing comedian," also scored; others are Jack Kearns, comedian; Rowell Sisters, Denis Carney, Frank King, Golden Duo and Scott Brothers. The Bess o' the Bairn Band playing return Sydney season prior to departing from Australia.

OPERA HOUSE (Melbourne).—The Whiteleys, pot pourri artists, have scored big hit; the Molasso Quartet finish and then go to Sydney. A powerful program; has no extra features to speak of.

NOTES.—Harry Clay, a prominent Sydney vaudeville manager, has great hopes of founding a home for destitute pros., something on the lines laid down by the English and American vaudeville bodies.—Sunday here is not observed like on your side. True, there is a certain latitude allowed, but the somewhat Puritanic laws that exist are sometimes brought into effect and the result is disastrous. Last week a case was tried in which the defendant was charged with running a Sunday entertainment and charging admission thereto. Evidence was tendered to show that a collection only was made and that if a person did not wish to contribute he or she was not debarred from entering the premises. Judgment for defendant, which is somewhat comforting.—William Horace Bent and Alf Lawton, two of the best known old-time pros., passed away during the month. Twenty years ago both were members of Hiscock's Federal Minstrels.—A duty of 25 per cent. has been passed on all imported biograph films, whereat there is much grinding of teeth, but not by the artists. In futnre all foreign views will be manufactured here.—One of my letters mentioned the marriage of a prominent American baritone for some few years a resident here. By the last mail comes a letter informing me that wifey No. 1 is on the track of the transgressor.—The Juggling Geraldos had a great send-off from Sydney on Friday evening last. All prominent pros. and pressmen were on the station and some very funny incidents were forthcoming. Maurice and Dave Geraldo (Fitzgerald) have proved themselves great sports here and the farewell was a fitting tribute to them and one which they will long remember.

ANN ARBOR, MICH.

STAR (B. E. Reynolds, prop.).—Moving pictures and ill. songs. "The Would-Be Champion," a comedy film, pleased; Miss Boyle, singer.——THEATORIUM (Gillard Bros., props.).—Moving pictures and ill. songs. Good returns.——CASINO (Alber & Horning, props.).—Moving pictures and ill. songs. "The Inquisitive Boy" kept the audience in roar; Miss Essinger, singer. SCHRAGGY.

BINGHAMTON, N. Y.

ARMORY (E. M. Hart, mgr. Monday rehearsal 10).—Strong and pleasing bill. Edwin Keough and Company, "A Bit of Blarney," went big; The Banjo Comedy Four, entertaining; Barry and Holmes, dancing and singing, good; The Gregsons, dancers and singers, good; Todd-Judge Family, acrobats, best ever; Artie Hall, coon shouter, many encores; Bristol's Ponies, well trained troupe. JOGGERST.

BIRMINGHAM, ALA.

MAJESTIC (Harry Stevenson, mgr. Monday rehearsal 10).—Harlem Brothers, novelty comedy acrobats, fair; Caesar and Company, magicians and illusionist, good; Rogers and Mackintosh, "Out of Sight," hit; ill. songs by Wyatt Heflyn, good; Garrison and Conklin and Company, "An Ancient Roman," took the house; The Great Tsuda, equilibrist, good. Joe Carroll, clever dancer, good.——GAYETY (Harry Yost, mgr. Monday rehearsal 10).—The Knickerbocker Burlesquers opened for week. The show as good. The costumes were the best seen here in many days. The voices of the chorus were above the standard. NAT W. WILLIAMS.

BUFFALO, N. Y.

"It is about an even up" in regard to the bills at both vaudeville houses which are doing business, with perhaps an increase for "advanced vaudeville" over other weeks, while Shea's holds its already established patronage up to capacity.——SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Robert Hilliard and Company in "As a Man Sows," a favorite one-act drama, made a fine hit; Batty's Bears, the brains as acrobats, pleased; Snyder and Buckley showed musical skill as street musicians, clever; Brothers Permane were rich in "The Nightingale's Courtship," fine; Gallagher and Barrett, travesty, "The Battle of Too-Soon," a big and clever hit; Those Four Girls, good dancers; Fred Watson and the Morrissy Sisters, good singing act; Al. Carleton had some good stuff; Arthur Dunn and Marie Glazier in "The Messenger Boy," were good.——TECK (John Olshei, mgr.).—R. G. Knowles, monologist, a headliner; Carlin and Otto, pleased; Calcedo, on the wire, stunts are marvelous; Alexandroff Tronpe, Russian dancers, generons applause; Mande Hall-Macy and Company, "Magpie and the Jay," a distinct trimph; Rawson and June, wonderful skill; Billy Van, a good entertainer; Barnold's dogs and monkeys, marvels in "The Intoxicated Canine." The city "Express" made this a page feature in last Sunday's issue.——GARDEN (Columbia Amusement Co., directors. Chas. E. White, local mgr.).—Holds its own for patronage. Bob Manchester's Vanity Fair Company found much favor. Next: "Boston Belles."——LAFAYETTE (Empire Circuit, directors. Chas. M. Baggs, local mgr.).—Kennedy and Evans' "The Nightingales," with "Out for a Lark" and "Americans Abroad," featured to large business. Next: "Kentucky Belles." HICKSON.

CINCINNATI, O.

By HARRY HESS.

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No. 107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10.—This week's offering is decidedly poor as compared with last week's bill. Individually the acts average to a medium standard, but collectively they appear weak. Anita Bartling, juggler, is seen here for the first time. She does a very nice act. Herbert and Willing, blackface team, are seen for the first time in one of the large theatres and were applauded. Col. Gaston Bordeverry, sharpshooter, has a sensational act, with accurate marksmanship; Wm. Tomkins, songs and monologue, very good; Gartelle Brothers offered their burlesque on roller skating; Stunning Grenadiers, with Meredith Meredo, prima donna soprano, were the headline act of the bill. It was beautifully staged and the act went big; George Austin Moore, popular songs, and Mlle. Marguerite and her performing horse and pony closed the show.

PEOPLE'S (J. E. Fennessy, mgr.).—"The Lady Birds." Alf G. Herrington introduced a musical extravaganza in two acts, entitled "On the Isle of Samoa." The music is by Geo. A. Nichols and Lester Keith, the books and lyrics by Ned Nye and Bob Bly. The comedy of the skit is carried by Will Fox as Yankel Lashinsky, Will Cushman as Chief O'Brien, and Phil Doyle as Adolph Louderbock. Fox makes a first-rate Hebrew comedian, while Doyle scored heavily. Louise St. Claire is leading woman. In the first act there are seven musical numbers, the best of which is handled by Frank Millard. Izette Hall got two opportunities and did very nicely. The olio consisted of the Clipper Comedy Four. Andy Leigh being ill was unable to appear and Chas. Moore, Robert Fisher and Frank Millard went on with the act and made the biggest kind of a hit with their singing, but their comedy was hissed. Cushman and St. Claire offered a protean sketch without a name. Cushman wore the same underdress that he did during the burlesque. Hailey and McKinnon were an added attraction, having just joined Sunday afternoon. They do a blackface turn that is a big "scream." Part of the jokes were used by Dave Warfield when he was in vaudeville. The dancing of one of the partners is of the Bert Williams' type and was greatly enjoyed. The second act is much better than the first and won for the company many encores.

STANDARD (Frank J. Clements, house agt.).—"Gay Masqueraders." Bob Manchester offers a very nice show and one that gave eminent satisfaction. "Dr. Dopey's Dippy Den," by Billy Hart, is the opening skit. Some of the stuff is a little "risque," but there is plenty of comedy in it to make it a go.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—The Five Madcaps, neat dancers; Elizabeth Murray, delightful entertainer; C. Grant Gardner and Marie Stoddard, "Vaudeville Frivolities," full of good rapid fire comedy; Lind, a hit; Felix and Barry, "That Boy Next Door," good comedy skit; Chas. E. Evans and Company, "It's Up to You, William," one of the best farces to be seen here for some time; Howard and North, "Those Were Happy Days," never tire; Kitabanzai Japs, equilibrists, acrobats and jugglers, interesting turn.——LYRIC.—Johnny Lefevre and Frankie St. John head the bill for the week with their singing and dancing act; The O'Neill Trio, "Dem Minstrel Boys," is an act of old-time minstrel flavor; Buch Sheffer has a good skit; Cirdeiler's Dogs are good; D'Arville, violinist, made good.——EMPIRE (Geo. Chenet, mgr.).—Boston Belles Company in a three-act musical farce comedy, "The Wanderer from Nowhere," in which the setting and costumes are all good and pleased all the way through.——STAR (Drew & Campbell, mgrs.).—Wm. B. Watson's Burlesquers in "Krousemeyer's Alley," in which a good olio was arranged and the show gives a good entertainment from start to finish.——NOTES.—The Star will have a most unusual wrestling match after the regular performance next Thursday night. Otto Wendt, weight 120 ponnds, will undertake to throw Ed Dunkhorst, "The Human Freight Car," 20 times in an hour. Dunkhorst weighs 400 pounds.—The Lyceum will have two moving picture shows Sunday afternoon and evening. The regular Lyceum orchestra will furnish music for both entertainments.—Tony Cavallo, the rapid fire treasurer of the Majestic, broke a number of records Monday night when he sold out the entire house in eighteen minutes. Mr. Cavallo formerly was connected with Keith's Utica house. In selling out the Majestic in eighteen minutes Mr. Cavallo captures the record for Cleveland. This is at the rate of seventy-seven seats per minute.—The Empire will have Sunday moving picture shows, afternoons and evenings. Baroness Blanc will sing. W. D. HOLCOMB.

CUMBERLAND, MD.

WEILAND (Scott Swisher, mgr.).—Whalley and Whalley, Imperial musical duo, scored big; Dave Clifford, "That Jew," was very clever and won applause; Nat Dantzic, blackface comedian, received liberal applause; May Brady, ill. songs, was well received.——SAVOY (Chas. Ray, mgr.).—Motion pictures.——NOTES.—L. W. Smith and Scott Swisher bought the Weiland Theatre last week from the Popular Amusement Co.—The New Maryland, Nixon & Zimmerman's new house, will open 20.—Chas. Cope, formerly leader of the Academy orchestra, has accepted a similar position with Nixon & Zimmerman.

W. D. ROHRER.

DENVER.

ORPHEUM (A. C. Carson, mgr.).—Week 28: Jos. Hart's Crickets head a rather weak bill. The scenery and costumes are picturesque and the act was well liked; Paul Barnes, the hit of the bill, his umbrella routine is the funniest thing of the act; Armstrong and Clark, the song writers, were a big hit; Mayme Remington and Her Picks, did not receive a hearty reception; Mlle. Toona, illustrated lecture, was well received; Fred's Monkeys, were good, and Casey and Craney, comedy singing act, were fair.——CRYSTAL (R. S. Gardner, mgr.).—Week 28: The Original Sevengala is on top with "Hypnotism" and is proving

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a big drawing card, the city is billed like a circus; Lavelle and Grant, "Modern Athletes," in one of the best hand balancing acts ever seen here, received a hearty reception; Wells DeVeaux, comedy musical artist, big hit; Harry Valois, monologue, very good. Business excellent.——NOVELTY (Burt Pittman, mgr.).—Duffy, Sawtelle and Duffy head the bill and were a big hit; Robinson and grant, Lilliputian comedians, good; Howley and Leslie, dancing act, well liked; Grace Orma, comedienne, fair; Cavana, in a contortion act on a slack wire, opened the show and did nicely. Business is excellent.——NOTES.—During Sevengala's engagement at the Crystal the attendance was so large that the entire orchestra was reserved, the lower priced seats were raised an additional 10 cents and capacity business has ruled all week.—Mr. and Mrs. Jno. T. Powers are laying off in Kansas City this week. At the conclusion of their engagement on the S. & C. circuit they open at Pastor's.—S. & C.'s new house is still a mystery. No name has been given and the policy has not been made public. It will soon be finished, the interior work having started.

H. X. B.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Sig. Gennaro and his Italian Band are headlined and prove a very good attraction; Mayme Gehrue and Company in Edmund Day's playlet, "June," very well received; Bessie Wynn was the hit of the bill; Great Scott, ladder balancing act, good; The A B C D Girls give us something new and were liked; Mme. Marzella's Educated Birds, good; Rosaire and Doretta, very funny; Sarl and Violet Allen, "The Traveling Man," a hit.——AVENUE (Drew & Campbell, mgrs.).—The Rialto Rounders, featuring Sam S. Howe, are giving a good show.——GAYETY (H. H. Hedges, mgr.).—The Lid Lifters opened Sunday afternoon to big business. The show is a good one on the usual lines.——CRYSTAL (Wm. Rosenthal, mgr.).—This week's bill is a good one, featuring Effie Kamman in popular songs.——NOTE.—The Detroit Lodge No. 1, Knights of Everlasting Pleasure, will open their fall season on Thursday with a big vaudeville show and banquet. Professionals from the local theatres will take part.

LEO LESTER.

EAU CLAIRE, WIS.

UNIQUE (Wm. Armond, mgr.).—Brown Brothers, good; Tom Brantford, big hit; Mack and Elliott, good; Onetta, great.

W. BONELL.

ELIZABETH, N. J.

PROCTOR'S (Frank W. Lloyd, mgr. Monday rehearsal 10).—Nessen, Hunter and Nessen, juggling and hoop rolling, fair; Madge Fox took well; Julia Redmond and Company, "Too Much Married," rough sketch; T. C. Eckert and Emma Berg, novelty musical, big hit; Reiff Brothers, singing and dancing, clever; A. B. Roberti, animals, good act; Joe Hart's Dancing Daisies, very good. Friday night amateur performances are bringing capacity business.

ALLEN.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Orioff Troupe, strong gymnastic act; Phil Bennett, Italian street singer, scored; Hayes, Winchell and Russell, "The Arrival of Toodles," well received; Hugh Jeans, good juggling; Eckel and Dupree, clever German comedy.——RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Morgan and Crone, De Cotret and Howard, Smith and Barran, Bessie Shaffler and Rae Vaughn; good bill.

J. M. BEERS.

EL PASO, TEX.

ORPHEUM (Wm. Winch, mgr.).—Week Oct. 30: Chas. Crenyon, entertaining ventriloquist; Daisy Dumont and Four Arconis, acrobats, the hit of the bill; The Christie Duo, Anglo-Russian dancers; Elmer Tenley, "The Manhattan Man"; Mason and Bart, gymnasts. Week Nov. 6: "The" Quartet; S. K. Walker and Company; Mlle. Toona, "Chinese" Johnny Williams and Company; Hyman Meyer, and The Holdsworth; the Kinodrome.

F. W. CAMPBELL.

ERIE, PA.

FAMILY.—Bogard and Golden, blackface; Mark and Laura Davis, comedy sketch; Erni, one-legged skater, and John Long, lit. songs. All good with excellent patronage.

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FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10).—Emmet Devoy and Company, "Dreamland," topped the bill and made a hit; Burns and Burns, comedians, fine; The Majestic Musical Four, good; Patsy Doyle, talker, great; Whitman Sisters and Willie Robinson, "In Dixie," very good; Hanson and Nelson, singers and dancers, good; Devlin and Elwood in "The Lady From Yonkers," fine. Sunday evening concerts take well.——PLEASANT ST. (Jas. Mason, mgr.).—The Angers, song and dance, good; Freda Lancester, songs, fine; Mason and Doran, sketch, good; Neil Johnson, comedian, excellent.——SCENIC (Louis Boas, mgr.).—This house gets its share of the business for a 5-cent moving picture and lit. song theatre. The manager of the Scenic is intending to have a chain of moving picture and lit. song places throughout the state, with headquarters at Fall River.

D. F. RAFFERTY.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Rossi's Musical Horse, "Emir," is the principal attraction and is pleasing; Ameta, spectacular dancer, a hit. The others are: Robert Henry Dodge and Company, "The Troubles of Bill Blithers," good; Swor Brothers, blackface comedians, very good; Murray Sisters, a very neat singing act; Rigoletto Brothers, clever acrobats; Barr and Evans, comedy skit, and C. W. Littlefield, imitations.

JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, res. mgr.).—A splendid bill was headed here this week by the fascinating Eva Tanguay, who flits about in the bright glare of the spot and tells the audience in breezy song that "nothing bothers her," and that she herself is a great success, despite her turned-up nose and the lack of musical quality in her voice—so great a success, in fact (she assures the audience confidentially), that cigarettes and booze and things are named after Eva Tanguay. "Oh, the conceit of the woman!" exclaims half the audience in leaving the theatre at the end of the show—and "Isn't she a corker!" exclaims the other half. There are other good things on the Grand's bill. Tom Ryan, that excellent Irishman, has his latest Cressy sketch on view, "May Haggerty's Reception." Barnar's exhibition of marionettes is quite a novelty and receives rounds of hearty applause. Other contributions to the bill are Emil Hoch and Company, bright little farce, "Love's Young Dream"; the rather commonplace singing skit of Sullivan and Pasquelina; the performing cockatoos exhibited by Irma Orbasany; the singing and dancing of the Arlington Four, and the buffoonery of Bailey and Austin's "American Beauties," of whom much better things were expected.——EMPIRE (Harry Drury, res. mgr.).—"The Strolling Players" opened to good business and gave a show that caught on with the Monday crowds. Toma Hanlon, a local favorite, was well liked in the leading feminine role of the musical comedy, "The Belle of Avenue A"; the comedians, John Bohiman and Burt Eaton, kept the audiences merry, and the Pony Ballet made a hit. The Church City Four, a good quartet, and Louis Granat, a clever whistler, won favor in their specialties.——GAYETY (Edward Shayne, mgr.).—The Bachelors' Club Burlesquers, at this house for the week, are putting on a happy-go-lucky show that seems to strike the popular chord. Viola Sheldon, the leading woman of the organization, possesses an unusually fine soprano voice and well merits the applause she receives. Tom Coyne and Frank Manning carry the fun along successfully, and others on the program who are well received are Margaret Ryan, who sings and dances; Miss Gertrude, who whistles, and the Gotham Comedy Four, who offer vocal harmonies. The show is a clean one and deserves patronage on this account.——NOTES.—With the end of this week there will be some changes in the business staff of the Empire. Harry Drury, who has been connected with the house for seventeen years, and who has acted as resident manager since the death of Charles Zimmerman, will retire from the staff and will leave theatrical work. Mr. Drury's health has not been of the best and he will take up an occupation that will give him more opportunities for being out of doors. It is understood that Harry L. Burton, who has been acting as press agent at the Majestic, the local stock theater, will succeed Mr. Drury. Phil Brown, who has been the Empire's press agent for several seasons, will leave the staff at that house to become advertising manager for the Park Theater here.

L. W.

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With Jos. Hart's "Crickets," featuring "SINCE YOU CALLED ME DEARIE."

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WILL ROSSITER
"THE CHICAGO PUBLISHER"
152 LAKE ST., CHICAGO, ILL.

"THE TOP O' TH' WORLD."

(*Continued from page* 13.)

has passed away. In "The Top o' th' World" Mr. Munroe is a pleasure.

Bailey and Austin are using the "rubber "snap-back," "sister" act, and the old finish. It brings much laughter. Thousands of people have seen them do it in vaudeville houses.

Anna Laughlin is disfigured in the dress of an Eskimo girl. She wears a great fur robe for the better part of the time on the stage, although there is a soubrette costume at the end for her. But even disregarding her unsightly appearance, there is little to admire. She is given a lingo, and the daily paper reviewer has probably said it's a new comedy character creation. Broken English, with a childish glance, and Miss Laughlin's "kid" voice. The "kid" operates two ways.

There is Kathleen Clifford as "a little girl who wants to grow up." But Miss Clifford should never "grow up." She ought to remain forever just the same delightful "kid" she is now. There have been "kids" in and out of variety who received encomiums of praise; there have been others who indicated promise in the youthful character, but there has never been a "kid" like Miss Clifford's. She looks, speaks, sings and plays it perfectly. You just center your glance upon this peachy little "kid" when she's on the stage.

Harry Fairleigh is the tenor, and he must sing, probably because he is a tenor, and there is Blanche Wayne with the soulful voice when speaking and the awful voice when singing, while Helen Montrose would be a riot as "The Captain of the Guards" in an Amazonian march. Mary Mooney and Carolyn Barber, in tights, are guards, given the parts as an illustration of the different style in "musical comedy" names, and George Majeroni in a small part of "Jack Frost" attracts attention.

And Roger Dolan! As sure as you live, Roger Dolan, the Eskimo chief, with nothing to do. Mr. Dolan came from vaudeville, Mr. Dale, and would have been voted to be the most popular actor in the world at the last Actors' Fund Fair had he not been "trimmed."

When a number like "How'd You Like to be My Bow-wow-wow" is placed on the stage, there is a piece behind it. Six girls dance around six collie dogs. The animals were trained by Charles Barnold to remain quiet, and take the different cues. It is the novelty of the show and season.

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FORREST PHILADELPHIA. Turned away enough people last week to fill half a dozen vaudeville houses in that city.

TREMONT BOSTON. Another great success. Hundreds standing in line buying seats for the Big Festival.

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Have Your Card in VARIETY

The costumes of the rather large chorus are pretty. They were designed by Archie Gunn. It's a pity the girls and principals can not sing. If they only could, the medley finale of all "Good-bye" songs would be a terrific hit.

"The Sea-Going Hack" is another funny idea, while the color scheme of "The One Girl" number should be looked over by the burlesque managers.

The show is lively, but divided into two acts, which costs some of the snap it would otherwise have. The "mechanical doll" is much overdone; it causes that tired feeling.

Mark E. Swan wrote the book with its pretty little story. The music is by Manuel Klein and Anna Caldwell. Mr. Klein can safe be said to be responsible for the "Hail to Aurora" ensemble, taken from the first Hippodrome production ("A Society Circus"), for which he also wrote the music.

James O'Dea wrote the lyrics, William Rock "put on" some of the dances, while the piece was staged by Frank Smithson, one of, if not, the best.

"The Top o' th' World" is a Shubert production. The Shuberts were ashamed of it. One of the brothers called upon a critic for a New York evening paper, just previous to the premier, asking that in reviewing the play, the critic remember the Shuberts disclaimed responsibility for it. And then this Shubert brother on the first night of his own play, went to the Knickerbocker to witness the opening of "The Hoyden."

To that lack of confidence may be attributed the slovenly manner in which the Majestic piece has been produced, the cheap scenery, the reaching for economy, all most noticeable in the two acts, and the saving of expense probably prevented the third act being made. A lavish production would have made "The Top o' th' World" a great show, and filled a Broadway theatre at $2 for a long time to come.

It is now pleasing to adults, and a scream of joy for youngsters. The younger one is the better the play will be liked, the kind of entertainment which strikes New York now and then—more often then, and could be vastly improved, both in cast and settings. *Sime.*

Rose Kessner, of Smirl and Kessner, had to undergo an operation for appendicitis, obliging the act to cancel. Miss Kessner is in a private sanitarium at 311 West 82nd street, New York.

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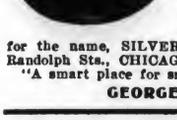

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LOUISVILLE, KY.

HOPKINS (William G. Reichmann, mgr.).—The hit of the bill is "An Upheaval in Darktown," presented by Jack Wilson and Company; Mlle. Summerville and her dancing horse, "Columbus," pleased; Jane Courthope and Company, "A Fisherman's Luck," well received; Qnaker City Quartet, very good; Oterita and Ave Son, Spanish dancing, fair; Corbrey Brothers, dancers, well applauded; Pete Baker, character comedian, good; Mantinell, hypnotist, not liked.——MARY ANDERSON (Max Friedbnrg, mgr.)—Headliner is Ida Fuller, fire dancer, excellent; Maud Lambert, prima donna, very good; Billy Clifford, monologist, good; Eddie Girard and Jessie Gardner, "Dooley and the Diamond," found favor; Arthur Hill and Sylvia Sylviany, sensational bicyclists, clever; Caron and Herbert, comedy acrobats, fair; Edward Burton and Corney Brooks, "The Limit," pleasing; Tarley, impersonator, won applause; McBanns, skillful club jugglers, good.——MASONIC (Charles A. Shaw, mgr.)—"Buster Brown," with vandeville featnres, singing and dancing, very good.——BUCKINGHAM (John H. Whalen, mgr.).—The New Centnry Girls, fun-making, singing and dancing specialties, good.——Dreamland, Crystal and Bijou, moving picture theatres, are drawing large audiences.——NOTE.—Max Friedburg, former press agent for the Mary Anderson, has been appointed by Solomon Oppenheimer to succeed Max Fabish as manager. The management of the Mary Anderson has concluded to give Sunday performances. It is the fonrth theatre to open its doors in this city on Snnday.

CHARLES A. REINHARDT.

MALDEN, MASS.

HATHAWAY'S (George H. Morse, mgr.).—Alfred Kelsy and Florence Guise, "A Tale of a Turkey," leading feature; Melville and Higgins, singing and dancing, big hit; Devoie Trio, ring artists, pleased; Francis Knight, singing, good; Sperry and Ray, "Trials of Billy Butts," very good; Ryan and White, dancers, hit; Bobka's Famous Troupe of Arabian Acrobats, fine.

THOS. C. KENNEY.

MILFORD, MASS.

FAMILY (S. B. Stifter, mgr.).—Mandy Bradford, fair; Evans Trio, fine; Lottie Meaney and Company, clever, Bohee and Hyers, fine.——SCENIC (John Francis, mgr.).—Moving pictnres and lil. songs.——NOTE.—The Four Sullivans expect to open soon on the Boom-D'Esta time through Pennsylvania, and after that they are on the Gus Sun circuit for a number of weeks.

CHAS. F. LACKEY.

MILWAUKEE, WIS.

SHUBERT (Edwin Thanhouser, mgr.).—Great improvement over last week. Six Musical Cuttys won the audience both performances Sunday. They received most prononnced receptlon of any act seen here in advanced vandeville. Great Heras Family, acrobats, close second as favorites; Jewell's Manikins, first time here, added interest, and Clifton Crawford brought out the fashionable set, his monologue pleased; W. C. Fields, juggler, so different from average act of its kind, gave satisfactlon; Mlle. Chester and her statue dog, attractive novelty.——CRYSTAL (F. Winters, mgr.).—West side house has not lost any business on account of advanced vaudeville. Bernice Howard heads this week's bill, presenting "Possum Ridge," supported by five people, extremely good; the Raven Trio, former local Turner Society acrobats, were given a reception by friends; trio has developed wonderfully; Golden and Hughes, blackface comedians, passably amusing; Josie Allen gave impersonations and Josephine Farrar continues to sing lil. songs. NEW STAR (Frank Trottman, mgr.).—Joe Gans was added attraction to the Washington Society Belles. Was not necessary. Show would have drawn business without him. "On the Warpath" and "The Toreador" both gave satisfaction.——NOTES.—"Big Otto"—Otto Breitkreitz—animal trainer, proprietor of jungle at Riverview Park, Chicago, last summer, has removed his winter quarters to Hot Springs, Ark. He will show all winter there. "Bill" Jones, of the Jones-O'Brien circuit of Wisconsin vandeville theatres, makes his headquarters in this city now.

MOBILE, ALA.

LYRIC (G. Neubrik, lessee).—Week Oct. 28: Robert Rogers and Louise Mackintosh, in "Out of Sight," received an ovation; Harlem Bros., comedy acrobats, very clever; Joe Carroll, song and dance, ordinary; Caesar and Company, magicians and illusionists, very fine; Julius Garrison and Helen Conklin, in the absurdity. "An Ancient Roman," admirably acted; Tsudu, equilibrist, excellent.

NAN.

MONTREAL, CAN.

BENNETT'S (R. H. McVean, mgr.).—S. R. O. at nearly every performance this week; bill was thoroughly appreciated. Katie Barry, Colonial Four, McNish and Penfield, Harry Tate's "Motoring," Callaghan and St. George, Three La Maze Brothers, and The Phantastic Phantoms. Orchestra at this house is injuring the show.——THE ACADEMY OF MUSIC (Walter Graves, mgr., Edward Lester, rep. for K. & E.).—They can't seem to get them to this honse. Bill was good on paper this week, bnt it was badly arranged. Willy Zimmerman was forced to open the show. The orchestra here is as bad as Bennett's. Harry Corson Clarke and Company, Edna Ang, Willy Zimmerman, Ralph Johnstone, Herbert's Dogs, Canfield and Carleton, Baptiste and Franconi, James McDonald made np the show.——ROYAL (Harry Edgerton, mgr.).—Frank B. Carr's Thoroughbreds, good show, bnt rather poor bnsiness.——SOHMER PARK (Lavinge & Lajoie, mgrs.). Lavigne's Band and the following vaudeville: Victor Occeiller, Cooper and Flood, Mme. Herrmann, Rawson and Jnne, and pictnres.——NOTE.—There are thirty-one moving picture shows in Mcntreal, all doing a good business.

MIKE JONAS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Fox and Fox, acrobatic comedy act, good; Florence Rayfield, singing comedienne, took well; James and Kitty Brady, German travesty, received good applause; Frank Gray, lil. songs, good; Gaguier, clown juggler, pleased; Porter J. White and Company, in "The Visitor," hit.——MAJESTIC (Will Ormsby, mgr.).—Greven and Green, comedy musical, good; Flora LaVere, singer, very fair; DeComas, acrobats and globe rollers, hit; Ethel Desmond, lil. songs, good; Prof. Burns' trained ponies and mules, well received.

GEO. FIFER.

OTTAWA, CAN.

BENNETT'S (Gns S. Greening, mgr.).—Shields and Rogers, lariat experts, very well received. Steeley and Edwards, musical, excellent. Lawrence and Harrington, musical, requires considerable improvement in business, etc. Mr. and Mrs. Gardner Crane, "Am I Your Wife?" a genuine hit. Four Langs, quartette, well received; Donat Bedini, acrobatic dogs, excellent. Clarence Sisters, singing and dancing, some new steps, very good. Tom Moore, a little bit by himself, very laughable. Eight Bedouin Arabs, excellent.——ARCADE (Thos. Brierley, mgr.).—Slot machines and novelty effects doing big business.——UNIQUE (Wm. Dyer, mgr.).—Moving pictures and lil. songs by Harry Carson, doing excellent business.——WONDERLAND (Geo. E. Talbot, mgr.).—Moving pictures and lil. songs by K. Watson, doing immense business.——NATIONAL (Mr. Tremblay, mgr.).—Moving pictures, lil. songs and vaudeville, 10, 15 and 25; doing excellently.——NOTES.—A week's bazaar, given under the immediate patronage of the Governor General of Canada and Countess Grey, together with Lady Grey and others, has just opened, the theatrical management being under the direction of Gus S. Greening, manager of Bennett's, and the stage work by Thos. Brierley, Mr. Dyer looking after the properties. Known as "Streets of Paris." For Tuberculosis Hospital. Held in Ottawa Armory.—C. W. Bennett, general superintendent of circuit of that name, is in city for week.

OGOR.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, proprietor.).—Crowded houses prevail at all times and the sale for the balance of the week is large. Carrie DeMarr easily heads the list this week; her songs were well selected and well sung. John Rice and Sally Cohen are by no means strangers to Pittsburg; their friends were out in force to greet them. Capt. George Augur and Company present an amusing little comedy sketch with music; it is one of the good things of the bill this week. Ella Snyder, assisted by a half dozen boys dressed as West Point cadets, has a well staged act that pleases and made a good impression. The Baltus troupe, acrobatic act, just a little better than most that visit us. Herbert Cyril made an instant hit with songs. Kelly and Rose repeat their former success. The Rooney Sisters, as clever as ever and sing and dance themselves into popular favor at once. The Abbotts, sketch, good. Fonstini, Scott and Whaley, Salvini and Grovini are the others.

P. S. C.

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NOV. 4—PHILADELPHIA, PA.
" 11—GOTHAM, BROOKLYN, N. Y.
" 18—125TH ST., NEW YORK.
" 25—NOVELTY, BROOKLYN, N. Y.
DEC. 2—SYRACUSE, N. Y.
" 9—DAYTON, O.
" 16—TOLEDO, O.
DEC. 23—COLUMBUS, O.
" 30—CLEVELAND, O.
JAN. 6—ALLENTOWN, PA.
" 13—READING, PA.

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SENSATIONAL HIT AT ORPHEUM, BROOKLYN, THIS WEEK

BELLE BLANCHE

Week November 11th, Hammerstein's **Sole direction JACK LEVY**

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr. Week 28).—The Three Oliphants, grotesque comedians, head the bill; Frank Hall, lion tamer, introducing "Wallace," untamable lion, very exciting; J. Murry Simon, Hebrew comedian, good; Mansfield and Mansfield, sharp shooters, clever; Harry Clinton Sawyer, female impersonator, fair; Jean Wilson, ill. song, well received.——GRAND (James H. Errickson, mgr. Week 28).—Harry First and Company in "The Marriage Fee," best act of the kind seen here; The Hassman Trio, head balancers, very clever; Hi Tom Ward, blackface, pleased; The Mascagnis, clever dancers; Pope and Knight sing and dance well; Sidney Forrester pleased; Joe Thompson, ill. songs, very good.——Fritz's (Fred Fritz, prop.).—Ola Hayden, Sisters Vernon, Ethel Viola, Nixon and Maurettus, Beulah Lane, Jones and Ralvelle, Jonathan B. King, Fonda and Wanda, Birdie Dillard, Emily Wheeler, The Hewlettes and stock in "Miss Cinderella, Jr." Good show and business.
W. R. B.

SANDUSKY, OHIO.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week October 31: The Buckeye Trio, in The Tramp's Dream, held over, were headliners; Le Hirt, the Boneless Marvel, interesting; The Evans Duo, comedy sketch; The Two School Kids, fair; Master Walters, fair; the Only Davie, ill. songs, good; Prof. Arthur Barrett, good. Half week Nov. 4: Manly and Sterling, headliners (New Acts); Geo. E. Austin and Company, comedy wire act, a winner; Fowler and West, many laughs; Askeland, violin virtuoso, repeatedly encored.——ROYAL (Charles Gillard, mgr.).—The Big Nocturnal Five, with realistic effects, is making a hit.——THEATORIUM (Charley Reark, mgr.).—"Paul Revere's Midnight Ride" is attracting large audiences.——ELECTRIC (Vincent Menuez, mgr.).—Business continues good. DOC.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Bill includes Waller and Magill, German comedy, excellent; Fritz, "The Little Ole Bull," violinist, loudly applauded; Diamond and Smith, songs, good; Jennings and Renfrew, sing their own songs, very good; Waldorf and Mendez, acrobats, good; moving pictures. MILLER.

SPOKANE, WASH.

WASHINGTON (G. O. Blakeslee, mgr.).—Week Oct. 28: Godfrey and Henderson, "A Daughter of the Gods," good; Howard and De Leon, equilibrists, fair; Jack Lyle, comedian, pleased; Bellatzer Sisters, gymnasts, well received; Herbert Brenon and Helen Downing, "One Christmas Eve," very good; Pete Dunsworth, ill. songs.——PANTAGE'S (E. Clarke Walker, mgr.).—Barton and Ashley, "Canal Boat Sal.," pleased; Belle Gordon, "the athletic girl," clever exhibition; The Gagnoux, jugglers, good; Cox Family, satisfactory; Spray Sisters, very good dancers; Leo White, ill. songs.——NOTE.—Leah Walton, local, joined Ralph E. Cummings in "A Sealskin Sacque." She succeeds Florence Bell. J. J. HUGHES.

SPRINGFIELD, ILL.

ORPHEUM (Meyer & Watts, Mgrs.).—Oct. 31 to Nov. 2: Edna Wellington, contralto, made a decided hit; Halley and McKinnon, blackface comedians, won much applause; Elma Mason, ill. songs, pleased; Baker and Robinson, comedy sketch, won much applause; Frank Rice, comedian, pleased. Nov. 4-6: The Austins, tambourine spinners, clever and entertaining act; Wayne and Dean, song and dance, pleased; Elma Mason, ill. songs, pleased; Clark and Perry, comedians, received much applause; Nellie Revell, "The Girl Who Says Things," very clever.——EMPIRE (Jno. Connors, mgr.).—The Hart Trio, musical act, the feature; Lillian Little, West and Romola, The Goodwins, Kittie O'Brien, The Millar Sisters, Mattie Dorothea, Della Mitchell, Lottie Lee, Sterling Brothers, Louise Marnella, The Empire Stock Company, and moving pictures complete the bill.——OLYMPIC (C. J. McCann, mgr.).—Week of 4: Geo. B. Gardener presents The Olympic Stock Company in "The Gates of Justice," Ellwood and Ellwood, and moving pictures.——NOTES.—J. J. Nash, of the Amusement Booking Association, spent last Thursday (Oct. 31) at the Orpheum. On Friday, Mr. Nash and Messrs. Meyer & Watts, of the Orpheum, went to look over the Star Theatre, Lincoln, Ill., which is also under Meyer & Watts' management. C. F. NORRED.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Flo Irwin and Company scored in "Mrs. Peckham's Carouse"; McMahon and Chapelle and Company were excellent; Walter C. Kelly, very funny; Leona Blond, of Howard and Blond, was out of the opening performance through illness, her stunt is a good one; Galetti's monkeys caught on with the juvenile portion of the clientele; Mignonette Kokin, in songs and dances, good; Ziska and King, juggling, etc., fair. Capacity business.——STAR (F. W. Stair, mgr.).—"The Kentucky Belles," in "Mr. Wise from Broadway," made good and business was large during the week. Friday (Amateur Night) is a taking feature at this resort. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Paul La Croix, eccentric juggler, made a hit; Agnes Scott and Horace Wright, "Wall Between," won approval; The Kramers, "Flip Jack Sal," cause considerable fun; James and Jennie Jee, wire and cycling, good; James and Elsie Finney, very good; Gladys Clark, Bergman and Mahoney, sing and dance well; Charles F. Semon, the narrow fellow, pleased.——LYCEUM (R. H. Keblers, mgr.).—The Tiger Lilies, headed by George P. Murphy, appeared the first three days to standing room only. The last three days The Avenue Girls Company are here. J. J. M.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—Jacobs & Jerom's Greater New York Stars are packing house at every performance. The burlesques are entitled "It Happened in Moonland" and "College Days," only pleasing. Joe Buckley plays the straight and gets away with it very well. Harry Emerson, Peter Buch, James J. Howell, M. E. Nibbe cause much fun and laughter. The soubrettes are the Tyson Sisters, Virginia and Maryland, who led the female contingent in some good musical numbers, assisted by a good chorus. The costuming is not up to the average and the burlesque is also very draggy in parts. The olio is the best thing in the show.——NEW LYCEUM (Eugene Kernan, mgr.).—The High Jinks Burlesquers are the attraction here this week. The piece is "Roseland," a two-act musical satire, which was in use last season with Dave Marion's "Dreamlands," but has been revised somewhat. The musical numbers are very good and seem to catch on with the burlesque-goers. Beatrice Harlowe is the principal woman. She has the stage most of the time. The comedian is John Price, who handles the comedy role to the audience's satisfaction. John West, John Williams, Harry Kooper, James Doherty, Chas. Barrett, Abi Ali, Harry Peyser, Sam Wilson, John Welton, Della Ross, Marie Procter, Clara Brink and a sprightly chorus of 15 good looking girls make a good company.——NOTES.—H. W. & Sim Williams' one-night stand show closes in Chester, Pa.—"The Cat and the Mouse," a one-night stand burlesque company, closed in Chester, Pa., last Saturday night, owing to bad business. The show was booked up to next May, but Sim Williams, the proprietor, made a run to Chester last Thursday evening and decided to close Saturday night. Billy Eversal was acting manager for the company and Montague Jacobs was in advance.—Imperial has a new manager. Jim Weeden, who has been in the employ of H. W. and Sim Williams for several seasons, is no longer connected with the show. His position, manager, has been filled by Frank Burns.—Norman L. Stevens, singer and dancer, joined the Eight Bells Company last week in this city.—Paul Oliver and Same Drane, of this city, are now in New York seeking booking for their new act.—Ed H. O'Connor, late of the Henry W. Savage forces and a local boy, is rehearsing a new vaudeville piece, entitled "Hallowe'en," with Olivette Haines, to open shortly in New York. BILLY BOWMAN.

WHEELING, W. VA.

WONDERLAND (W. H. Rogers, mgr.).—Wheeling people are showing their appreciation of Manager Rogers' effort to procure first class vaudeville. Last week, with the management of the Court Theatre playing a different performance each night, Wonderland held its own. Claude Austin, comedy juggling, very good; The Howards, fine dancing act, well received; Anna R. Bringham, pleasing whistling specialty; Geo. W. Evers made a tremendous hit in his blackface minstrelsy, he sings some clever, original parodies; Carl and Emma Gath close the bill with a little sketch entitled "Amateur Night at the Bowery." On Wednesday Manager Rogers gave an exhibition of mind reading and mental telepathy. Mr. Rogers is very clever in this line.——BIJOU

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(Geo. Shafer, mgr.).—Belle Verna, well received; Kitty Bingham, imitations, good; Bingham, ventriloquist, very good; The Three Auborns, character impersonations, songs and dances. The last half of week the Beattles, Davis and Leroy, Ed. Baxter, Ross Sisters. C. M. H.

WORCESTER, MASS.

The bill at the Franklin Sq. is very good, but is playing to small houses.——FRANKLIN SQ. (Frank C. Waldo, mgr.).—Holman Brothers open, well liked; Sidney C. Gibson, good voice; Willie Hale, "In Parlor Pastime," does some very clever juggling; Sa-Hera, one of the best second-sight acts that has been seen here this year and keeps the audience guessing; Hal Merritt, poster girl monologue, very good, his pictures are very clever; Josephine Davis, her imitation good; Walter Le Roy and Florence Clayton, "Hogan of the Hansom," clever act; The Pekin Zouaves, excellent drill, the wall scaling being very good.——POLI'S (J. C. Criddle, mgr.).—The bill opens with The Pelots, juggling oddities, one of the features; Peter Donald and Meta Carson, "Alex McLean's Dream," received several encores; Mr. and Mrs. Robyns, "The Counsel for the Defence," clever act; Ethel Levey, songs, called to the limit of her repertoire; Al Leech and The Three Rosebuds in "Examination Day at School," a hit; The Six American Dancers, one of the best dancing acts that has been seen here; La Vin Cimaron Trio, good acrobats, and well liked. W. M. SHERMAN.

YOUNGSTOWN, O.

TEMPLE (Harvey Arlington, mgr.).—The Musical Russells; Baby Thelma, child whistler; Clarice Templeton, vocalist.

"The Mysterious Burglar," at the Grand, has as vaudeville numbers: The Garden City Trio, American Beauty Four, Burt King, comedian, and Harry MacFayden, singer and dancer, and Madelyn Journe, soubrette.

Announcements are out for the marriage of Dottie Green, dancer, and James Rourke, musical director of the Chicago Stock Company.

Several people well known in theatrical circles are taking an active part in the local political campaign. Hugh Kane, formerly of Al G. Field's Minstrels, is a candidate for constable; M. C. Higgins, a national officer of the State Employes' Union, is a candidate for re-election as president of city council, and Joe Wess, manager of Avon Park, is a campaign manager.

The brick hotel which is being built by the Pabst Brewing Company for John Price, comedian of the Gus Hill forces, has been held up for a time in order that the plans may be altered to conform to the local building code. C. A. LEEDY.

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VARIETY

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WILLIAM MORRIS REPORTED TO HAVE DECLINED BIG OFFER

The Booking Agent Will Make No Statement. Working with American Theatre Company to Erect Another Opposition in Vaudeville.

The attention of the theatrical world this week centered upon William Morris, the vaudeville agent, who, it was said, had received a large offer from the United Booking Offices to league himself with it, closing up the last avenue of opposition now open.

Many meetings between the managers on both sides were held this week, and at several Mr. Morris attended. A substantiated report gave out that it had been proposed to Mr. Morris to retain his booking office under his own name, and be guaranteed that his bookings for which the commissions should not be less than $50,000 yearly would be accepted by the United. This agreement was to be made for a term of years, and in addition he could locate vaudeville theatres wherever there was not a house booked by the United.

Mr. Morris, when seen by a representative of VARIETY, would neither affirm or deny the report.

The opinion prevailed on Broadway, and was stated in no uncertain terms, that "the United would never get William Morris." This was repeated to Mr. Morris, but he vouchsafed no reply.

In connection with the possibility of William Morris becoming decided opposition to the United there were connected rumors of the attitude to be taken by the American Theatre Company of St. Louis, which controls the former K. & E. houses in St. Louis, Kansas City, Louisville and Milwaukee. This company is building the American Theatre in St. Louis, for which William Morris holds a contract to book. It will open on Dec. 30 next, according to the present schedule, under the American Company's management.

J. & S. M. Oppenheimer are largely interested in the American Theatre Company. S. M. Oppenheimer is now in the city. He stated his company expected to play vaudeville, without cessation, and that he had not been approached by either side.

"We hold a contract with Klaw & Erlanger requiring them to furnish us with bills for our theatres. If they go out of business I presume we shall have to secure the shows elsewhere, but we intend to remain in vaudeville."

The contract Mr. Oppenheimer mentions is believed to run concurrently with the optional lease for the theatres given covering a term of five years. Mr. Morris and Mr. Oppenheimer have been in consultation the past few days, and supposedly have entered into a compact whereby they will run their theatres in conjunction with one another. It has been said that since the American Company secured the K. & E. houses they have scoured the Western country for other houses, now holding an optional agreement upon not less than seven, but neither the theatres nor the cities they are located in are known. Mr. Oppenheimer would not discuss this.

An attorney said this week to a VARIETY representative he understood the American Theatre Company held a contract with the United States Amusement Company requiring it to secure bills from the latter corporation and as usual in instruments of this nature the wording would read: "The United States Amusement Company, its agents, assigns or representatives." "This," added the lawyer, "might be held by Klaw & Erlanger as a possible means of bringing over the Western houses to any deal they had made with the United, through a threat to appoint the United agent for the U. S. Co. It would not be upheld in the courts, however, in my opinion, and the exact clause, if it is worded that way, is useless if designed for an ulterior purpose in the present instance."

Besides the houses the William Morris Amusement Company now manages in Springfield and Worcester, Mr. Morris is booking for Salem, Mass.; Hamilton, Canada; Watertown, N. Y.; Johnstown, Pa.; Des Moines, Ia., and his Western branch at Chicago also places the bills for from fifteen to twenty smaller houses.

The Western branch's bookings are of no material consequence, however, the average grade of show not costing over from $300 to $750 weekly.

St. Louis, Nov. 15.

In some way the impression has gained credence here that despite the withdrawal of Klaw & Erlanger from vaudeville, the Shubert in this city, now operated by the American Theatre Company, will continue as a vaudeville playhouse until the new American opens, anyway.

Around the vaudeville and burlesque theatres in town, it is openly said that the Oppenheimer Brothers, who compose the Theatre Company, will do business as vaudeville managers, regardless of anything else.

This belief has been strengthened by the following, printed in "The Sentinel":

> "Mind you," said Jacob Oppenheimer, whose brother Sol is in New York looking out for their interests, "I don't say that Klaw & Erlanger or the U. S. Amusement Company organized by them propose to break their contract with us, but if they do, the organization of an independent vaudeville combination with William Morris at its head and ourselves associated with him is extremely likely."

OFFER FOR HELEN REDMOND.

Philadelphia, Nov. 15.

No sooner had that stately stage beauty, Helen Redmond, quit the cast of "Yama" the past week than an offer to enter vaudeville was received by her from an enterprising agent, who, while not having a distinct impression where he could place Miss Redmond, if she consented, still could not overcome the habit of wiring everybody at large who might prove a commission maker for him.

EVACUATION OF K. & E. PRACTICALLY SETTLED

Everything Agreed Upon, but Reported Not Yet Under Seal. Slim Chance of a Mishap in Plans. K. & E. Have Until February 3rd to Close Houses. William Morris and American Theatre Company May Be the Stumbling Block.

The deal through which Klaw & Erlanger will evacuate vaudeville has been practically settled. It gives K. & E. until February 3d to retire from the vaudeville field. Up to that date the firm at their own option may continue in as many of their present houses as they see fit.

A meeting was held Wednesday of the factions and another on Thursday to go over the details, which are reported to be almost endless. As far as can be learned in face of the strict secrecy imposed upon the principals to the transaction, Klaw & Erlanger have agreed to leave vaudeville alone for the next ten years. Rumor places the consideration for this move on the part of the "Advanced Vaudeville" promoters at $2,000,000, besides the taking up by the United Booking Offices of all Klaw & Erlanger vaudeville contracts now outstanding, including domestic and foreign acts engaged for future dates this season.

The cash bonus to be paid K. & E. is reported to have been divided into ten yearly payments, and will be borne by the United managers, who are relieved of opposition through the move in a proportionate amount to their vaudeville holdings.

The Klaw & Erlanger theatres to first close their doors to vaudeville will be the People's, Philadelphia, and the Academy of Music, Montreal. This will occur on November 23d. In succession thereafter will come the finale of vaudeville in the Baker, Rochester, and Shubert, Newark. There seems to have been no decision arrived at regarding The Teck, Buffalo, and that house may remain on the active list until a future date.

The Klaw & Erlanger vaudeville circuit proper on December 2d will consist of the following houses: New York, New York; Auditorium, Chicago; Edwin Forrest, Philadelphia; Tremont, Boston; Grand Opera House, Brooklyn, and perhaps The Teck, Buffalo.

Of these the first to stop operations after that date will be the Auditorium, Chicago, which will cease its variety entertainments about January 1st. The New York will probably run along with vaudeville until very nearly the final date set for the expulsion of "Advanced" from the vaudeville map. The other K. & E. theatres will be closed in the interim.

As the theatres are withdrawn the acts will be transferred to the United Offices for engagements under contracts. It is said "on the street" that had Klaw & Erlanger made no terms with the opposition they would have had over 50 idle acts on their hands the week of November 25th, with no place to house them, while the number would have been almost doubled the following week.

The negotiations looking towards the settlement of the fight have been going on, it is claimed, since the meeting at the St. Regis Hotel, where were Martin Beck, representing the United, and Klaw & Erlanger, as previously reported in VARIETY.

Although nothing came from that conference, the present result is traced to it. Mr. Beck, together with Morris Meyerfeld, Jr., have been the chief instigators of the settlement for the United, and have represented it at the various meetings held. Either A. L. Erlanger or Marc Klaw or both conferred with the Western men. The attorneys who scrutinized the legal documents drawn were Maurice Goodman, the United's lawyer, and David Gerber, of ex-Judge Dittenhoeffer's office, for K. & E. Mr. Goodman is said to have drafted all the papers in connection with the settlement.

That there is a hitch in the proceedings, alleged to be caused by the position taken by William Morris, K. & E.'s exclusive booking agent, and the American Theatre Company, each controlling former K. & E. houses, Mr. Morris having two in New England (Springfield-Worcester) and the American four in the West (St. Louis, Kansas City, Louisville, Milwaukee) was possibly confirmed by a big United manager qualified to know whereof he spoke.

"Everything has not been signed," he said. "The final papers are not yet under seal, but there is a very slim chance of the deal not going through; really no chance at all."

Another United man remarked that there would be no impediment to the transaction, and bluntly stated that though no arrangements were entered into with Morris or the Theatre Company, the elimination of Klaw & Erlanger as a vaudeville factor was certain.

The regular weekly meeting of the White Rats occurred on Thursday evening, when an extraordinary session was held, and the vaudeville situation gone into. Earlier in the week a report was circulated that the White Rats had endeavored to have a clause inserted in the settlement papers requiring the United to refer all differences (salaries and disputes) between itself, managers and artists to arbitration. What success this movement met with has not been made public up to the hour of going to press.

A United man of much importance said this week that there would be no eradication of agents; that they would be encouraged instead, and that there was no occasion for the artist to worry; that neither vaudeville nor the artist was ever in better or a more healthy condition than just at the present time.

Another man of equal rank in the affairs of the agency elaborated upon the remarks in a conversation of similar strain. He said, "Yes, we want the agent, but we want the agent who is a producer; who will use his brains, and help us and vaudeville by

(*Continued on page* 17.)

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The newly created condition in vaudeville brings the control of it back to where it was for a brief time last February, before Klaw & Erlanger announced, shortly after the secession of the Williams-Hammerstein band of managers from the Morris office, their intention to play vaudeville. The direction of all vaudeville under one roof has long been the aim of B. F. Keith. It has been a laborious climb for him, with a fresh obstruction at every turn in the road thus far.

Mr. Keith may have sought the position of Vaudeville King for two reasons; one because he wished the honor, and the other because he deemed it necessary for his own protection. Quoting Mr. Keith's own declaration that "No one man or set of men can control the theatrical business of this country" must make it evident he is never certain of a clear field. That quoted sentence applies to vaudeville in particular. It is without the reasonable bounds of possibility that another circuit can be created over night, or in a moment in the manner Klaw & Erlanger launched and opened their vaudeville chain, but opposition is sure to come, slowly, perhaps, but nevertheless certain.

The United managers have practically invited it once again. What better inducement for investors with a speculative end in view than the example of buying out the Klaw & Erlanger circuit after it had been actually in operation less than two months? It is notice to the community at large that the established vaudeville managers will not allow competitors to flourish. Not alone that, but time even will not be given for opposition to bloom. The facts as they stand would be a large inducement for capital to invest.

The big fight is over. Contradictory reports and rumors will simply buoy up the helpless while they last. Klaw & Erlanger are out of vaudeville for all that opposition means hereafter, and will be out of it in reality within three months.

During their short sojourn in the entertainment which gives at least two shows daily, Klaw & Erlanger did a great deal for the variety end of theatricals. They advertised it as it was never advertised before; they attracted attention to vaudeville by people who had never given it a second thought, if a thought at all; they advanced the grade of bills all over the country, from the smallest to the largest circuit, and they placed the salary of the artist upon the highest level it ever reached. Then they sold out.

The artists who signed with K. & E. received their price or agreed upon one. In every battle some one is hurt. There will be wounds carried from this skirmish, but it is well enough that a few shall suffer for the many, if the many can maintain the advantage gained.

The artists who hold contracts signed by Klaw & Erlanger or the United States Amusement Company are in the possession of a valid instrument. The question of the validity can not be doubted, and under it no artist or act need be at a loss as to his position and rights. Artists who have been "layed off" can legally recover for the loss of time, and may refuse to be "layed off" in the future, without payment, according to the terms of the contract.

Whether the artist can hold the high mark of salary made by this fight is dependent to a great extent upon himself. The manager, if still in control of the situation, will take advantage of the conditions, and the conditions may cause an over-supply of acts. In that event the demand will be accordingly, and the price list will take a drop. There are certain acts, however, that there can be no surfeit of.

The artist must not look to the manager for protection. That devolves upon himself, and the stronger he may be in union the better the position which will gain at least the consideration he is entitled to. It is not too late to organize, or to strengthen a present organization.

The manager will not say that he can afford to belittle his bill now there is no opposition. If he makes that statement he is attempting to deceive you or himself. But he will try to give the same class of show his audience expects at a less cost, if possible. That is business, and to be expected.

Were the artists properly organized for an emergency of this nature, they could agree upon concerted action which would mitigate to a considerable extent the attempt of the manager to secure his acts cheaply. The artist would not have to debate anarchistic remedies, but simply agree to refrain from signing a contract until the terms he wanted were met or adjusted to his satisfaction. VARIETY agitated and advocated long ago the thorough organization of the artist in the event of the very contingency which has arisen.

The terms on which K. & E. vacate the continuous include the taking over by the United of a large number of acts now under engagement to the opposition. These contracts must be played out by the United. It will be well into the Spring when the last shall have been run out. Until that time, with the present list of acts already booked by the United, that agency will place only small engagements. High priced acts, new productions or novelties will likely have to remain on the shelf until openings can be secured.

There is no reason for the artist to grow panicky over this, and in the belief he is not wanted, rush pell mell to book at any price for next season. The United, with vaudeville under its thumb, will not run after any act. It may want the number badly, but knowing there is no other field, has no cause for haste.

The situation will work for the benefit of the smaller circuits, which have been hard pressed at times the past season to secure suitable material. They will use a number of acts which the vaudeville opposition provided a temporary home for on the large circuits. Many more acts will probably go to Europe; others will accept burlesque engagements for next season, where the time and pay is certain and steady, but at all times the managers of the United circuits must give their shows, just as good shows as they ever did, and just as good as during the time of the opposition now closed. For those shows they must have as good acts, and for those acts they must pay value. The vaudeville manager expects to pay the value of an act. Only in few instances could he secure it at a less figure, but the manager's and artist's valuation is apt to differ.

Opposition may again come to the front as strongly as Klaw & Erlanger made it. One vaudeville house is opposition, and must be fought. No opposition can be disregarded, but great or small, at the present scale of admissions existing in vaudeville, salaries can never raise above the present level; it would be ruinous to the managers, and the artist must consider the manager as well as himself. Without a theatre the act can not give a show, and without an act the manager can not give vaudeville. Both will obtain the best results by working together, and in harmony.

All alone, without competition to spur them on, the United managers' greatest danger is stagnation. The public must be fed, but the same course for each meal will not keep it healthy. This naturally brings up the question of the agent and whether he is necessary to vaudeville or no. No one with an idea of the business will believe he is not. He is, very much so. The agent corrals the act. The manager dislikes him through believing he works for the interest of the artist from whom he receives a commission for his services. The best agent to the manager is the one who induces his act to accept a lower salary than demanded. The United may engage agents at a salary, or with a limited booking scope which will virtually amount to a salary, for the purpose of securing new faces and material. But the manager will not receive a full return by this means. The salaried agent will have no incentive. Competition among agents as well as managers brings out the best. Without that or the prospect of added gain, the agent will wallow in the same lethargic state the manager, if absolute in his power, is in danger of falling into. Upon reaching that point, vaudeville will gradually dry up and blow away. The danger to the United manager, if he continues in supreme control, is himself.

The theory that you can give an audience what you want has been proved a fallacy with the steady education of the public to good shows. The people will not accept the second-class. If the best is not given, some other amusement will receive their patronage. There are exceptions, the large cities where the population is so enormous an orchestra alone would draw a crowd in the unopposed towns, but the business in general must be carefully guarded—for the good of it.

The past struggle has accomplished one end. It has placed a quietus upon the high-salaried unknown foreign act, and has gone a long way towards forcing the vaudeville manager to realize the value of home talent. The experience of Klaw & Erlanger with foreign numbers was enough to turn the most resolute men from a set purpose. Not alone did the foreign act prove a financial waste, but it interfered with and hurt every bill it played upon. One well advertised foreign artist openly boasted he came to America only for the money; did not care what he was thought of, how he was received, nor the work he did, which would suit only himself. He held a contract; that was sufficient, and this artist's actions and bearing on the stage while over here substantiated his statements.

It is idle speculation for the artist to theorize or listen to rumor what the United Booking Offices will do regarding bookings and salaries. There is no especial cause for alarm as far as can be determined. It is improbable that the agency will attempt any radical measures. It is in a position of independence, there can be no doubt of that, but the manager has an investment. He will not jeopardize it, and the artist has a position and standing, both more firmly established, together with vaudeville, than was dreamed of less than five years ago.

EMPIRE CIRCUIT'S MEETING HELD THURSDAY IN NEW YORK

Western's Managers Inspect Brooklyn Sites and Discuss General Matters. Plimmer's Resignation Before the Body

The executives of the Empire Circuit Company were in session at the Hotel Imperial, Broadway and Thirty-second street, Thursday and Friday afternoon and night. This conference is usually held in Cincinnati, but was called for New York at this time in order that the members might have an opportunity of inspecting the sites of two Brooklyn theatres, one already in process of building in the Williamsburg section and the other, just announced, on Flatbush Avenue, near the Long Island Railroad depot.

The Thursday session lasted from noon until late in the afternoon, and, after a recess, reconvened in Mr. Butler's apartments in the Imperial for an evening sitting, lasting until 10 o'clock.

"Nothing has been done yet," said Mr. Fennessy after these lengthy deliberations. "This afternoon the executive committee heard suggestions as to the betterment of the circuit from the managers. We discussed these to-night and will continue to consider them to-morrow, but up to now we have done nothing of any importance."

On Friday the committeemen journeyed over to Brooklyn to inspect the Flatbush avenue property, returning to the Imperial for further conference in the afternoon.

The principal purpose of the meeting was to look over and pass upon the plans for this theatre, which are in the hands of Architect Brewster, who designed the Williamsburg house.

President James J. Butler, James A. Fennessy, George Rife and pretty nearly all the managers of the circuit attended the meeting. Many learned for the first time of the plans for the new Flatbush avenue theatre. The plot faces on three streets. It has a frontage of 165 feet on Flatbush avenue and runs through to State, where it narrows to about 100 feet. The irregularity of the plot has occasioned much study as to the best method of utilizing the space, and it was partly for this reason that it was brought before the meeting.

It was hinted at before the meeting was called to order that the session would consider the acquisition of several Shubert theatres, left temporarily without a policy by the retirement of Klaw & Erlanger from the vaudeville field. The subject did not come up, according to one of the conferees.

The only house of the K. & E. Circuit for which the Empire people would have any use is the Shubert in Newark, N. J. On this point Mr. Butler stated before the meeting:

"We are not concerned about the New Jersey town. We have disposed of the franchise there to a responsible party. He has agreed to deliver a theatre to us at a stipulated date. When he does he can have our attractions. Meanwhile we are amply secured by his guarantee."

Nothing could be learned before the going to press of this edition as to the disposition of Schenectady, where the work of construction upon the New Electra seems to be very much delayed. It was admitted, however, the future of that house might be affected, but no hint was given in what manner.

It became known after the Imperial conference that the letter of resignation of Walter Plimmer, booking agent of the Circuit, had been before Mr. Butler for several months.

Under the agreement now in force between Plimmer and the Empire, the former acts as exclusive booking agent for the circuit, receiving a commission from all acts playing with the Wheel shows, and in return supporting the offices where the Circuit makes its New York headquarters.

When the matter was brought before the Thursday meeting a check for $574, the amount of two months' rent for the Knickerbocker Theatre building suite occupied by the Empire, was handed to Mr. Plimmer, and the other details of the subject were given in charge of a committee composed of a representative of the Miner Estate, Harry Martell, Thomas W. Dinkins and Harry Jacobs. An officer of the circuit gave it as his opinion that the office of booking agent would be continued, but whether under its present incumbent he would not venture.

PRIZES FOR BURLESQUE GIRLS.

Philadelphia, Nov. 15.

The management of the "Bon Tons," playing here this week, has offered prizes to the chorus girls who shall be adjudged to have presented the best appearance on the stage, condition of costume, make-up and work considered one point each. Good looks are barred.

A "sewing bee" has been organized among the chorus contingent, and on each Thursday afternoon the young women will gather around in a circle, "swap" scandal and do necessary repairs to their stage clothing.

"FEATURE" DOESN'T DRAW.

Philadelphia, Nov. 15.

There seems to have been a spasm of immorality cut loose with the Eastern Wheel shows which have played the Gayety lately. A short while ago Sam Scribner installed "The Girl in Blue" as an extra attraction with his "Big Show," and probably encouraged by the box office record made by the Scribner organization, Weber & Rush engaged "Little Egypt" to "coochie" for the multitude as a strengthener for the "Bon Tons" this week, but the multitude wouldn't enter the theatre.

On Monday afternoon the woman's actions were so disgusting while on the stage, the house management exercised a censorship, and since then during the week she has kept within bounds, keeping the police from interfering by doing so.

"DREAMLANDS" ON BROADWAY?

The Circle Theatre is dark this week, "The Two Islands" having closed Saturday night owing to unsatisfactory business. Mortimer M. Thiese may sent the production out on the Stair & Haviland time, but nothing has yet been decided.

There is a live probability that Tom Miner's "Dreamland Burlesquers" will take up the occupancy of the house. Mr. Miner was offered the house for the current week, with an option of further time if the Wheel show "caught on." Mr. Miner had signed contracts for the "Dreamlands" to play at Wilmington, Del., this week and replied to Dave Kraus' offer that he would be pleased to try the experiment, but could not break faith with the out-of-town manager. Negotiations may be renewed.

"The Dreamlands" broke another house record at the Trocadero, Philadelphia, last week. The best previous figure was $4,600. It was noted also that with a "clean" show the increase in business was nowhere more pronounced than in the gallery. More admission tickets to the upstairs portion were sold than at any time in the history of the theatre.

"The Dreamlands" played Wilmington, Del., the first three days of this week at the Grand Opera House, owned by Nixon & Zimmerman. Mr. Miner's other company "The Bohemians" played there last week, the first burlesque organization to show in the house. The receipts on the three days came within $5 of paying all expenses. This was in spite of the fact that on Wednesday night a downpour of rain held down the attendance to almost nothing. Orange, N. J., was played the last two days of the week, but proved a heavy loser.

DINKINS CHANGES BURLESQUE.

T. W. Dinkins' "Yankee Doodle Girls" are putting on a new burlesque in Minneapolis this week to replace the piece used at the beginning of the season by Jim Leonard, leading comedian with the organization.

About a week ago Mr. Dinkins received a letter from Gus Hill in which the latter manager declared that the burlesque being given by "The Yankee Doodle Girls" was a copy of certain material used in his production of "Happy Hooligan." The latter added that Jim Leonard had played two years ago with "Happy Hooligan."

Mr. Dinkins immediately telegraphed to Sol Myers, manager of the burlesque show, and instructed him to change the burlesque. Myers wired on Monday that the piece would be revised this week.

"I have not yet seen 'The Yankee Doodle Girls,'" said Mr. Dinkins this week. "At the beginning of the season I entrusted the staging of the show to Mr. Leonard. I had never seen 'Happy Hooligan,' and therefore am not in a position to say of my own knowledge whether the burlesque is an infringement upon Mr. Hill's rights. It was called 'A Strike on the Metropolitan Railroad.' When I received his letter, however, I immediately assumed that his complaint was a just one, and ordered my manager to make the change with all possible speed. The matter would never have come up if I could have prevented it. I would not intentionally use some other man's property."

TWO CANADIAN OPENINGS.

The opening of the Columbia Amusement Company's (Eastern Burlesque Wheel) new theatre at Toronto, Canada, has been postponed until Dec. 2.

L. Lawrence Weber and Gus Hill returned this week from a trip to the city. The date set was Nov. 25, but this was found impracticable.

While away Messrs. Weber and Hill also visited Montreal, where the same company is erecting another house. This will be ready for business about Feb. 1.

HYNICKA'S OWN SHOW.

Cincinnati, Nov. 15.

The next new show to follow the "Mardi Gras Girls" on the Eastern Burlesque Wheel will be one to be formed and managed by R. K. Hynicka, of this city.

It will fill the week's space on the Eastern time, which will be made by the opening of the new house in Montreal. This opening is reported to have been set for about Feb. 1.

Mr. Hynicka has not started upon his show nor has he yet named it.

DAN DODY ENGAGED.

The engagement has been announced of Dan Dody, official "carpenter" of the Empire Circuit Company under direction of its "Censor Committee," and May Goldstein, a non-professional Harlem girl. The couple will be married in June.

RETURNED WARDROBE.

Washington, Nov. 15.

May Bannon, the chorus girl of the "High Jinks" Company, who disappeared from the theatre last week, returned a few days ago and surrendered to the manager. She had taken away part of the company's wardrobe, and during her absence some of the girls were short various items of stage apparel. She was contrite and declared she could not explain her peculiar action.

REVISING BURLESQUE.

Washington, Nov. 15.

Jacobs & Jermon's "Greater New York Stars" rehearsed here last week a new burlesque which they will put on within a week or two in place of the present afterpiece. Charles Baker, the comedian, joined the organization here on Saturday and went on to the next stand. New costumes have been ordered for the chorus.

NEW LEADER AT NEW YORK.

Fred Soloman will surrender his baton as the conductor of the New York Theatre orchestra in a week to take up the leadership of a musical play going on tour.

Max Schmidt will succeed Mr. Soloman in the conductor's chair.

"The Orpheum News," a four-page, letter-size publication devoted to the interests of the Orpheum Stock Company which is holding forth at the Chestnut Street Theatre, Philadelphia, has made its appearance. The columns are occupied with interesting matter. Grant Laferty, the manager of the theatre, is also the editor of the little paper, although he modestly hides behind anonymity.

Pete Dailey sprained his ankle while playing the Majestic, Johnstown, Pa., last week, and the act closed Thursday.

LEO CARRILLO'S CARTOON OF THE WEEK.

"ADVANCED VAUDEVILLE" ACTS BEING ROUTED BY UNITED

A List of 169 K. & E. Acts Submitted. Sixty to Commence Working November 25. Over 250 in All

The managers of the United Booking Offices have been poring over two lists of acts furnished them during the past week by Klaw & Erlanger, in accordance with one of the conditions of the settlement. It provided that the United should honor all outstanding contracts held by the "Advanced Vaudeville" firm, and accept such acts as submitted for consecutive time in accordance with the contracts given by K. & E.

This stipulation goes into effect for the week commencing November 25. On that day sixty acts now under engagement to Klaw & Erlanger will appear in United's houses.

Another list including those, and calling for 169 in all, was also received in the St. James building. The others will be routed from week to week as the United is advised by the K. & E. headquarters. Louis F. Werba, general manager of Klaw & Erlanger vaudeville, delivered the lists to the United in person several days ago. His appearance in the St. James building was noted by several people, and at once dissipated all rumors of a possible "slip-up" in the reported settlement between the two factions.

Below are the first K. & E. acts to play the United time. They will be notified from the United Offices where to appear week November 25:

Edna Aug.	James J. Morton.
3 Keatons.	Joe Welch.
Chas. R. Sweet.	Frank Bush.
Hawthorne & Burt.	Hal Merritt.
W. C. Fields.	"Military Girls."
Nichols Sisters.	Brindamour.
Fagan & Byron.	Al Shean & Co.
4 Lukens.	Mills & Morris.
Lew Sully.	Meredith Sisters.
Harry Corson Clarke.	Wilfred Clarke.
J. F. MacDonald.	May Ward & Girls.
Sa-Heras.	Carlin & Otto.
6 Samois.	Joe Maxwell & Co.
Marco Twins.	Brown & Nevarro.
Aurie Dagwell.	Marie Florence.
O'Brien-Havel.	Ralph Johnstone.
Vinie Daly.	Collins & Brown.
Howard Bros.	Ray L. Royce.
Country Choir.	Caron & Farnum.
"Fishing."	Girard & Gardner.
Canfield & Carleton.	Henry Lee.
Dolan & Lenharr.	Leo Carrillo.
Klein, Ott Bros. & Nicholson.	Zaretsky Troupe.
	Berol-Konorah.
Juggling McBans.	Billy Clifford.
Goltz Trio.	Tourbillon Troupe.
Caron & Herbert.	Herbert Brooks.
Hope Booth.	Jupiter Brothers.
Vinella's Horses.	Dumond's Minstrels.
James Harrigan.	Madame Herrmann.
Olympia Quartet.	

When the list was left at the United Offices it rested on a table in the inner room. The managers connected with the agency walked in, looked the names over, selected what was wanted, and when everyone had had their pick, no manager could be found who would admit his bills were not entirely booked up, rendering it impossible to accept any of the remainder. The "Whip" cleared the situation.

The agreement made calls for K. & E. to notify the United two weeks in advance of the acts no place can be made for on what will remain of the "Advanced Vaudeville" circuit. Another large detachment is understood to have been prepared for the following week, December 2. A number of foreign importations are due to open on the K. & E. time, as per contract, on that date, and with the withdrawal of about four houses, which may occur by then, from the K. & E. string, the new as well as the surplus from the old contingent must be taken care of by the other side.

Commencing Monday, November 18, there will be 120 acts employed in houses supplied direct from the K. & E. offices, exclusive of the acts playing in the theatres booked direct by William Morris (Springfield, Worcester, Salem, Hamilton, Watertown and Johnstown).

Contracts issued by K. & E. take effect weekly from now on for some time for both foreign and domestic acts. The length of time of each agreement calls for from fifteen to twenty-five weeks, which will ensure the routing of "K. & E. acts" by the United until the season draws near its close.

In all it has been estimated between 250 and 300 acts engaged by K. & E. will play in the United houses. An understanding of the agreement under which this arrangement was entered into is said to have been that no discrimination should be shown against any K. & E. number, nor should a "blacklist" be in operation after present Klaw & Erlanger contracts have expired. This is reported from the K. & E. side, without confirmation from the United. It is not said that this condition is in writing.

Pending the distribution and playing of the acts handed to it, it is rumored the United will not be able to make any bookings on its own account of acts of consequence. Preparation has been going on in the United Offices for some three or four weeks in the expectation of this occurrence. Managers booking through it have been notified to make no engagements excepting for immediate use, and many bills are but half made up, which will allow of the K. & E. acts being used to fill in.

The routing of the acts seems to have caused some close figuring. In cities where the opposition has played, the United manager in that town is not called upon to accept any act previously appearing against him. As an illustration of this it is reported that since "Advanced Vaudeville" reigned in Rochester from early in the Summer, seventy-one acts on the larger list appeared against J. H. Moore's Cook's Opera House in the up-State town, leaving the remainder only for Mr. Moore to select from.

This operates likewise in Philadelphia, Boston, Brooklyn, Pittsburgh, Montreal, Hamilton, Newark, Springfield, Worcester and Buffalo. The Western managers have agreed to assume 40 per cent of the K. & E. contracts, while their Eastern associates in the United take over and play the balance.

A large act, and a success, engaged for a local United theatre for the week of the

(*Continued on page 25.*)

KARGER OFFERS TO SELL.

Caught in a cross fire of litigation, Mannie Karger, proprietor and manager of the Empire Theatre, Des Moines, Ia., this week threw up the sponge and offered to sell out to Sullivan & Considine, who have filed a $25,000 damage suit against him.

Karger's telegram to Chris O. Brown, the Eastern representative of the S. & C. Circuit, read: "You have first offer to purchase this theatre."

Five artists have instituted suit against Karger, and the Sullivan-Considine people have laid before President Mudge a protest against White Rats playing the Karger house.

The trouble arose when Karger, as is alleged, disregarded a booking contract with Sullivan-Considine and entered into another similar agreement with William Morris, while the former instrument was still in force. Since then the Morris bookings have played the house and Sullivan-Considine acts have appeared regularly with a demand to be permitted to go on. Upon this being refused, five of the acts, under instructions of Sullivan & Considine, have entered suit.

Mr. Brown said that Karger's offer to sell out would be disregarded.

LASKY SOLE MANAGER.

Jesse L. Lasky is sole manager of the newly named Orpheum (late Doric) in Yonkers.

Mr. Lasky has taken the theatre under a lease for thirteen years, the former manager, Henry Myers, having severed all connections with the future of the theatre.

ALLEN GIVES UP CORBETT'S SKETCH.

Edgar Allen has given up his sketch, "A Thief in the Night," in which he was booked until June. His bookings stand, however, except that he will substitute a new sketch, "The Burglar," written by Emmett DeVoy and never before played.

Sidney Wilmer, who wrote the former Allen sketch, refused to permit Allen to use it further, declaring that he had disposed of the rights to James J. Corbett, who appeared in vaudeville with it.

Allen wrote to Mr. Corbett last week and upon the ex-champion's replying that the piece was his property, he discontinued his tour in that vehicle.

DAVIS' BIG PICTURE SHOW.

Detroit, Nov. 15.

Harry Davis, the manager of the Grand Opera House, Pittsburg, and general amusement promoter, has acquired an entire block in the business section to be used as a moving picture showhouse. The present buildings will be torn down and a new house erected.

The Detroit moving picture business has been in the hands of Arthur Caille, the slot-machine maker, who holds a monopoly here. When Davis enters into competition with him he will have to direct the business himself instead of leaving it to inexperienced sub-managers as he has. Mr. Caille has already turned his Toledo theatre, The Victory, into a moving picture institution, with an admission fee of five cents.

Della Fox has received bookings for the remainder of the season. She will shortly open in the West.

PICTURE MEN COMBINING.

Chicago, Nov. 15.

A combination in the moving picture business is being attempted. The Edison, Vitagraph, Pathe, Selig, Kleine Optical Company and Geo. K. Spoor, all of either New York or Chicago, are figuring how to organize and control the trade.

It is reported here one of the objects of the combination is to cut off supplies to jobbers, or at least those who prove intractable. A Chicago jobber has a damage suit for $100,000 against some of the leading firms caused by action similar to this.

COURT STOPS MUSIC.

Philadelphia, Nov. 15.

The Merchants' Association has won its fight against the moving picture and cheap vaudeville shows in this city, an injunction being handed down by President Judge Bregy and Judge Kinsey in Court of Common Pleas, No. 4, on Monday last.

The injunction means that orchestras, bands or musical instruments of any kind used as mediums of advertising for attracting people into these shows are banished. The injunction was issued restraining William G. Booger and his wife from operating or employing orchestras or musical instruments in front of their places on Market street, the principal business thoroughfare of this city.

When the Market street merchants made their first demand to stop the noise which they claimed ruined business during the day, nearly all the proprietors were willing to accede, but Booger positively refused and defied merchants or courts to prevent him.

The result of the case, in addition to stopping the noise, has attracted the attention of the Department of Public Safety and may result in an ordinance being passed providing for the regular amusement license fee, the same as paid by theatres, from the moving picture shows. There are at least a dozen of these on Market street within six blocks, and in some blocks there are three and four. Business at all has been remarkable. Booger will appeal to the Supreme Court.

RATS ARRANGING FOR FINANCES.

A "cabinet meeting" of President R. C. Mudge, Lee Harrison, Colie Lorella, Tim Cronin and Joe Maddern during the week heard the scheme of the president's whereby the White Rats of America, to which all the committeemen belong, would be in a position to command one-half million of dollars, in cash, at any time that amount or a part of it should be required.

Mr. Mudge's plan met with the favor of the "cabinet," and the order will be placed in a strong position for available cash resources through the financial backing of capitalists. With subscriptions of members, payable on call, the cash on hand may be increased to $750,000 at any time.

Mr. Mudge would not divulge the object of this financiering excepting to say it placed the White Rats in a position of independence.

Another manner to raise ready currency, which will probably be adopted by the order, is to establish a "Sinking Fund," with members depositing for that purpose to receive script or certificates, payable either on demand or within a stated time, bearing interest at 4 per cent.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

168 West 122d Street,
New York City, Nov. 11.

Editor VARIETY:

I desire to call your attention to an incident of an amateur show given at the Harlem Music Hall. Being a performer myself and knowing how hard it is to get bookings, I think it is a shame that the announcer (Lew Rose), or house manager as he styles himself, is allowed to interfere with those people who want to show their talent. While my sister was doing her turn Friday night this unprofessional person tried to queer her and others off the stage. But in spite of him she was awarded second prize. The announcer, like some others of his kind, is more than a detriment to any one concerned in theatrical performances. He tries to be funny at the expense of amateurs who help to swell the box office receipts. *Frank Pierce.*

New York City, Nov. 8.

Editor VARIETY:

Kindly do us the favor to announce that we are not the Wilson and May billed at the Sans Souci Music Hall on Third avenue, New York, this week. It is news to us that there is a team using a name so closely resembling our own, only one letter's difference. We are making it a business this season of playing only high class clubs and societies, and would not like the mistaken impression to get abroad that we were playing the Sans "Suicide."

Wilson and Mae.

New York City, Nov. 11.

Editor VARIETY:

We understand there is a new act working under the title "The Lady Burglar," and we wish to state that this is the title of our act. We have been using it since Jan. 14, 1907, playing the Keith-Proctor Circuit since March 23, 1907.

The title was original with us; we did not steal it, neither are we trying to obtain time on the reputation made by another act. *Kelso and Leighton.*

Bucyrus, O., Nov. 9.

Editor VARIETY:

There is only one way to get along; to be honest to your fellow-man as well as to yourself. I left Dublin in '88, at the age of 21. Since then I have made friends and a success.

I'm getting along, but not as well as I should. But that is not my fault. I am well known to have the goods, and when I get to the right house, the right manager—the right price—but only ask what I am worth—for every man shall have value for his money from me—that is how I get along.

I am a self-thinking man, in words, songs, dancing and business. I rob no man's act; my own suits me, and has for 20 years.

Better is it to live in hope than die in despair.

Don't ask who wrote this; I have brains.

It is your comrade at all times,

—*Mike Scott,*
The Well-Known Dancing Irishman.

New York, Nov. 9.

Editor VARIETY:

We read the review of our act in Variety of Oct. 12th, also Mr. Huston's letter the 19th, regarding the "swearing tent." We are using a screen with the words "Private swearing room" on it, as used by Mr. Harrigan nine years back. Mr. Harrigan granted us the privilege of using the piece of business, he being the first juggler to introduce the same. Five juggling acts to our knowledge have used that piece of business. It can be traced back at least two decades. *Leon and Adeline.*

Chicago, Nov. 11.

Editor VARIETY:

Ordinarily I should ignore an unsatisfactory report on one of my acts; but the criticism on "The Cheyenne Trail" by Sime, in last week's New Acts being the first disparaging press notice received, compels me to sit up, regardless of the fact that the act in question was given twelve weeks' immediate time by the United Offices after the first performance at Pastor's. Incidentally, it has been featured all over the Middle East for the past twenty weeks.

It's a fact that a just dramatic criticism, in order to be of value to an artist, as it should, must necessarily point out the defects, if any; then suggest a remedy, and by all means mention how the paid admissions liked it—otherwise the criticism is only one man's personal opinion.

Few Eastern critics and writers are familiar with real Western types and customs; some "western" sketches are not even "nearly-western." For five years I wrote dramatic criticisms for a New York journal, and spent seven years on the western ranges, in actual contact with the real article, gathering real material, and that's what makes up "The Cheyenne Trail," which has not been disputed.

Jack Burnett.

(If Mr. Burnett will again read the review of "The Cheyenne Trail," he may find the defects which exists in the sketch as they occurred to me at the time. No remedy was suggested, for there is no remedy I know of, and the reception accorded by the audience could not be mentioned, as there was none on the Tuesday evening I visited the theatre. Mr. Burnett might have surmised as much from the article.—*Sime.*)

Boston, Nov. 9.

Editor VARIETY:

I notice in the last issue that several parties are using my title of "Our Christmas Eve."

For the benefit of all concerned I would say that I produced a sketch under that title at the old Boylston Theatre, Boston, Mass., twenty-seven years ago. Geo. E. Lotherton, proprietor of the Howard Atheneum; Jerry Cohan and Olympia Quartet will verify what I say. Enclosed you will find program.

Tony Williams,
Of Williams and Rose.

UNION FAVORS SUNDAY SHOWS.

Those who seek to bring about the general closing of variety theatres on Sunday will, it appears, have to reckon with the Actors' Union. That organization is on record as being opposed to the enactment of any legislative measure to bring about Sunday closing.

Some weeks ago the Rev. Mr. Moran, of the Actors' Church Alliance, appeared before the New York Central Federated Union, in an effort to secure the support of that body for a Sunday closing bill. His advocacy was opposed by Harry De Veaux, delegate for the Actors' Union, and the whole question was referred to that association to be reported upon at a later meeting.

The Central Federated Union is represented in Albany by a legislative committee of six members, and these have been instructed to watch carefully every effort to railroad through the lower house any measure looking to Sunday closing.

It is a peculiar fact that although there are large interests in New York which are seriously concerned in possible legislation on this point, nevertheless no effort has been made to watch developments in the State capital.

The union is watching this matter of Sunday performances closely. There is a considerable number of artists in the order who make New York their permanent home, and make a specialty of club and entertainment work. To these the Sunday concert is an important factor, and its elimination would cut them off from much profitable employment.

"COMBINATIONS" REPLACE VAUDEVILLE.

The Academy of Music, Montreal; People's Theatre, Philadelphia, and Teck, Buffalo, now devoted to vaudeville as items in the Klaw & Erlanger circuit, will revert to Stair & Havlin legitimate bookings within a few weeks.

The melodrama "Never Too Late to Mend" opens at the People's, Nov. 25. Contracts for this engagement have already been delivered. In Buffalo the Stair & Havlin attractions are laying off just now owing to a legal dispute between John Loughlin and the Shubert Brothers regarding the Lyceum Theatre, and within a week or two these bookings will be shifted over to the Teck, it is said.

Managers with attractions booked into Montreal have received notice that these will be moved from Theatre Francais to the Academy.

RATS' CHARITY FUND BENEFIT.

The annual Charity Fund Benefit of the White Rats of America will be held on some date yet to be fixed in February at the New York Theatre.

An entertainment occupying both the stage of the roof garden and theatre down stairs will commence at 2 P. M., continuing without cessation until 11 at night in each of the theatres.

Klaw & Erlanger, through A. L. Erlanger, have donated the theatre to the Rats, and will also furnish their legitimate stars then playing in New York as additional attractions during the continuous performance, which will also have the vaudeville celebrities of note in the city at the time, as well.

I. A. L. DISCUSS TRANSFER.

A special meeting of the artists in the city who are members of the International Artisten Loge was held Wednesday, when the matter of Klaw & Erlanger transferring acts under contract to them was gone into.

The foreign artists took the stand that the services of Klaw & Erlanger were not required to place them upon the United circuits. They argued as they had signed to play with K. & E. the transference to the United possibly meant an interference with future time which might be secured by the acts direct after finishing the "Advanced Vaudeville" circuit.

The meeting adjourned until an option should be received from William Grossman, of House, Grossman & Vorhaus, the American attorney for the German artists' society, as to the legality of the shift under the contracts held.

These contracts are said to call for a specific number of "consecutive weeks," without stating where they shall be played.

"FAKIRS" CAUSE HIGH LICENSE.

Marion, Ind., Nov. 15.

Thanks to the visits of a number of fakirs, the Common Council has passed a city ordinance under which show licenses have been advanced all along the line. Theatres seating 1,000 or more are required to pay $300 a year into the municipal treasury. This is $200 more than the tax in Indianapolis and $50 more than in Chicago.

Charles Halderman, owner of the Grand and Indiana, appeared before the Council to oppose the measure, claiming that already his two theatres paid $1,180 taxes into the county. With present day costs of attractions and other expenses the new tax would prove an added burden on a local industry he said.

SYRACUSE BEST BILL.

Syracuse, Nov. 15.

The bill announced for the week of Nov. 25 is the best on paper that Syracuse ever had.

Something of an innovation has been tried out here recently by Mr. Delmar. Often he has placed a first class act to open the show, and it has been of benefit. Mr. Delmar's theory is that a light act may slip through in the center of the program somewhere, while it would attract distinct attention in the opening position.

P. F. Shea, of long ago vaudeville, always favored this scheme of placement.

LAUDER SANG "ANNIE LAURIE."

Harry Lauder sang "Annie Laurie" on Tuesday afternoon at the New York Theatre, without orchestral accompaniment, and to please a Scotchman named Tompkins, from Staten Island.

Mr. Tompkins is 84 years of age, and reported to own over one half of Tompkinsville, which is said to have been named after him. Mr. Tompkins came to this country when 34 years of age. Since that time he has never visited a theatre.

Mr. Lauder, after announcing his intention from the stage, rolled out the melody, causing aged Mr. Tompkins to burst into tears.

LONDON NOTES

London, Nov. 2.

The winter licensing session has just started, and tremendous efforts are being put forth by certain trade councils, backed by the Actors' Union and various enemies of music hall progress, to prevent the opening of about half-a-dozen variety establishments. The fire is fiercely centered on Walter Gibbons, whose swift rise is the latter day wonder of London, and petitions bearing thousands of signatures have been presented to the London County Council, asking that license be refused for four theatres which he seeks to turn into music halls.

The Variety Artists' Federation sees through the whole thing, and while its fight is being conducted without any bluster, loud talk or drums and trumpets, it has briefed its legal counsel, Mr. Doughty, to support its interests strongly at the sessions. He is also instructed to support Mr. Stoll as regards the Finsbury Park Empire, and the applications of all other managers who are adhering to the Award. The opening up of more halls is undeniably in the interests of artists, and whether theatres turn halls or hall theatres is a matter that should be left to adjust itself.

In Birmingham Moss Empires have an army of men at work on the Grand Theatre, and are spending money without stint to make a gorgeous Christmas music hall opening.

A scheme to put melodrama into Keith's Princess Theatre has fallen through. The Lyceum, which had such hard luck as a twice nightly music hall, is making so much money with melodrama that prices will be advanced for the holidays, and a crowd who failed to get the Lyceum are after the Keith house. The latest bidder for the establishment is Joseph Lyons, who some time ago projected a circuit of halls with Winter Garden annexes, and who seems to still have projects up his sleeve. On a late visit to America he tried to buy the Princess from Mr. Keith, but could only get a 15 year lease, which would not have paid him, as the cost of reconstruction would have run $200,000.

At the Camberwell Empire last Sunday fell due the eleventh annual meet of the Music Hall Artists' Railway Association, one of our most successful institutions. For parties of five it gets a reduction on tickets of 25 per cent., while for larger parties it provides special coaches or reserved compartments, not to speak of other courtesies very greatly valued.

The most important resolution passed was one to take over the existing Music Hall Benevolent Fund, or failing that to found a similar institution under the sole control of the Music Hall Artistes Railway Association. The Benevolent Fund has been for many months in a bad way, the objection to it being that managers are concerned in its administration, and the artist does not like to look for charity where he also looks for salary. Hence the new deal, the idea being to centralize all the charities in one general organization, with managers maybe as honorary officers, but with artists alone distributing the donations, and cloaking distress in music hall ranks with the necessary secrecy. The desire is to bring under one banner the Benevolent Fund, Music Hall Home, Ladies' Guild, Sick Fund, etc., and support the general organization grandly, with a charity brimful and running over. If necessary annual sports or entertainments will be given. It is wished to make cost of distribution less, as it now costs the B. F. $3.25 to give away $5.00.

The Railway Association has heretofore divided a certain surplus between music hall and railway charities, and the music hall end this year was $1,000, of which $250 was voted to the Ladies' Guild, $250 to the Music Hall Home, and $500 to the new organization, as a nucleus around which other gifts could cluster. While details of the new scheme will have to be carefully thought out, it is understood that railway companies are not opposed to the move, and there is no doubt it will go through as planned, and be made a grand success.

A tail-end incident of the meeting concerned Ye Editor of Ye "Performer," who erstwhile swung and juggled clubs in the four quarters and hind quarters of the world, but now sitting in an editorial sanctum was held to be no performer by certain ingrates, and so not eligible to a seat on the executive committee of the "Rates," but he was triumphantly vindicated, so let it go at that.

Harry Tate, of "Motoring" fame, being ordered on a sea voyage by his doctor, and knowing the master of one of the tugs that brought from Belfast to Southampton the new bow for the Suevic, that lost her old bow in collision, shipped on the tug "Pathfinder" as a common able bodied seaman, just for a bit of adventure. He faced great seas and winds that blew great guns; burned his hand firing a rocket; broke the china searching for a lamp, and hung out the wet flags to dry in such a way that they were taken for signals, whereat he was ordered below. He learned to talk through fog horns and do other sailor-like things, and is proud of his certificate of discharge, which says he gave every satisfaction, and was "honest and sober."

As the hour of posting these notes approaches, news arrives of the unsuccessful opposition to various music hall licenses. The committee will recommend that licenses be granted in respect to all of the Gibbons and Stoll applications—this will increase the total number of music halls in London to 59.

Fregolina, at the Empire, and new to London—is just a change act.

MARIE LLOYD'S SONG IN COURT.

House, Grossman & Vorhaus, in behalf of Francis, Day & Hunter, appeared before the United States Circuit Court of New York recently with an application for a restraining order to prevent the further publishing and selling of the song "Rum Tiddle Te Um Tum Te" (or words to that effect) by Jos. W. Stern. The song is now being put on the market by both houses, one of the few times this peculiar circumstance has happened.

Hearing on the application was had early this week, and the court directed that the testimony of the writer and composer of the number be taken before the American Consul in London by a commission composed of lawyers representing both sides of the question, and submitted to the court. This will get before the tribunal in about a month. Meanwhile both firms will continue publishing the song.

Francis, Day & Hunter claim that the song is their property, and that Marie Lloyd, who introduced it over here, was granted only the exclusive rights to its stage use. Miss Lloyd, on the other hand, declares the song belongs to her. When it was published Francis, Day & Hunter had it copyrighted simultaneously in England and the United States. The publishers asked Miss Lloyd to sign the customary contract, making her royalties on American sales half of the stipulated percentage, but she demurred and the contract remained unsigned.

Upon her arrival Miss Lloyd, declaring that the number was her personal property, appointed the Stern firm her publishers. They immediately applied for copyright, and the application was filed, but eight days after the New York branch of the Francis, Day & Hunter had done the same thing.

Thereupon both firms began to publish the number. Now the courts are called upon to settle the dispute.

Francis, Day & Hunter aver the song unconditionally belongs to them, and that Miss Lloyd holds only the exclusive rights to its stage use, receiving a stated sum for exploiting it. Miss Lloyd alleges the lyrics and melody were devised by her husband (Alec Hurley) in the rough, and his ideas were turned over to the composer and wordwriter for polishing and elaboration.

ELSIE WITTE DIES.

Last Thursday at the German Hospital, New York City, Elsie Witte, one of the Bellazier (German) Troupe of acrobats, died after a second operation had been performed upon her.

As reported in VARIETY at the time, the deceased did not travel with the act to the West when it left here about six weeks ago. She went to the hospital, and after the first operation the physicians decided only a transfusion of blood could prolong and perhaps save her life.

The transfusion was successfully gone through with, a woman supplying the necessary invigorator answering an advertisement of B. Obermayer, the agent, who advertised for some one to undergo the process for $50.

Miss Witte's physical condition could not withstand the second operation, however, and her death followed.

ADVERTISEMENTS STILL AGGRESSIVE.

The advertisements to appear in the Sunday papers in the out-of-town cities for the Klaw & Erlanger Circuit, announcing next week's bills, will follow the same aggressive policy adopted by K. & E. over a month ago.

Although the settlement between K. & E. and the United Offices has been agreed upon, the newspaper "ads" will carry a bracketed notice to "Retain this advertisement for future reference. Compare it with what you have had in the past and what you will receive in the future."

The words "what won" are made to stand out boldly in each advertisement, following reading matter in normal type leading up to the display.

JOE WELCH DECIDED AGAINST.

Justice O'Gorman, in the Supreme Court, on Tuesday denied the application of Joe Welch for an order restraining Lew Welch from using that name in his billing.

Lew is on a tour with Gus Hill's "The Shoemaker." Joe made his application for an injunction on the ground that Lew's use of the name in connection with the piece in which he (Joe Welch) was formerly featured, was a violation of his rights.

FIVE WEEKS FOR TEN YEARS.

Five weeks in America each season for the next ten years is the agreement made by Harry Lauder, the Scotch comedian, with Klaw & Erlanger. He is not to appear over here excepting under the firm's management, and will be placed in a piece during his brief annual stay if it cannot be prolonged.

During any extended engagement, Mr. Lauder will have a play provided for him by the management.

AGENTS NOT MEETING.

No meeting of the newly formed vaudeville agents' society has been held since the United bought Klaw & Erlanger out of vaudeville.

The agents as a body thought before the deal was consummated that their membership list held a "detective" who reported the proceedings of each session back to the United Offices, but could not identify the person.

Since the settlement of the fight, few agents, apparently, wish to risk the chance of having a heated remark repeated in the office where most harm could now accrue through it, and a temporary lapse of interest in the organization has resulted.

Burrows, Travers and Company are having a new sketch written by Charles Horwitz.

Sallie Fisher, formerly leading woman with Frank Daniels in "Sergeant Brue" and "The Tattooed Man," and the claimant of further prominence by reason of having been the first singer to warble "Dearie," is a new aspirant for vaudeville. Alf T. Wilton, the agent, is arranging time for the singer. She will make her vaudeville debut in New York either the week of Nov. 18 or 25.

'FRISCO MANAGERS GET REPRIEVE.

San Francisco, Nov. 15.

Representatives from the different vaudeville houses appeared before the city's governing board Nov. 7, and submitted a proposition whereby the theatrical promoters of the city would be given a reasonable time to construct permanent structures to replace the makeshift buildings which now house San Francisco's amusements.

Although no definite promise was given the managers were led to understand that the board was much inclined to be as lenient as possible with them. Two years will probably be the limit of time allowed for completing the change.

This has lifted a burden from the minds of the managers, who feared that for political reasons the city fathers would force them to take immediate action on pain of revocation of license.

MORRELL DIVORCED.

San Francisco, Nov. 15.

The local papers have given publicity to the granting of a decree by Justice Morgan making final the divorce of Florence Schmitt, former wife of Francis Schmitt, known to the vaudeville profession as Frank Morrell, the tenor of "That" Quartet. It transpired during the testimony that Morrell is the son of a wealthy physician of Los Angeles.

NEWSPAPER MAN MONOLOGIST.

Philadelphia, Nov. 15.

Leo I. Donnelly, one of the best known men about town in newspaper and theatrical circles, will enter vaudeville with a monologue. This is not his first venture, he having had considerable experience in comic opera and drama, about five years ago, since which time he has devoted himself to newspaper work.

Mr. Donnelly has secured an original monologue which it is believed will meet with favor, and has been promised booking in Keith's when he has his act in shape. He tried it out at a club this week and met with solid success.

SUIT AGAINST EVA TANGUAY DROPPED.

Cincinnati, Nov. 15.

Eva Tanguay, who is playing here, announced this week that the suit for $50,000 brought against her by Mrs. C. Florian Zittel, alleging the alienation of Mr. Zittel's affections, had been dropped.

Miss Tanguay said she had received a dismissal of the action from her New York attorney, and added "From now on I laugh. This suit has been sending me to the grave on the run. It was all hugely absurd, for I have met Mr. Zittel but once or twice in my life."

ANOTHER SUN THEATRE.

Springfield, Ill., Nov. 15.

The New Sun Theatre will open here Nov. 25, booked by the Sun-Murray Company. R. H. Leason will be resident manager.

The Orpheum will go along as the ten-cent house. The admission to the New Sun will range up to twenty-five cents.

Two new picture shows have appeared in Paducah, Ky., the Bijou (Mr. Farnbach, manager) and Thompson's Electric Theatre (H. G. Thompson, manager).

PLENTY OF CHEAP VAUDEVILLE.

Some time ago VARIETY commented upon the rapid evolution of the picture shows in small towns into cheap vaudeville entertainments. The retirement of vaudeville from Passaic, N. J., in the face of this sort of competition was recorded only a week ago. Reports from the country give further evidence of the encroachments of the same grade of show.

In Paducah, Ky., the Tennessee Electric Theatre has been converted from a five-cent picture institution into a vaudeville house, the first in the town, under the name of the Tennessee Theatre. It is booked by Pollard, of Cincinnati. Two acts with illustrated songs and one picture reel make up the show. Jack C. Leroy, German comedian, and Carson and Deveraux's sketch team are this week's attraction. The venture has shown remarkable returns already.

In Ann Arbor, Mich., the Bijou, formerly devoted to vaudeville, has opened as a five-cent picture house. The managers, Phelps & Warren, announce that within a few weeks a short vaudeville show will be added. The theatre has a capacity of 500, and the patronage has taxed it to the limit at every performance.

ERNESTO SISTERS' DEFENCE.

In reply to the New York Vaudeville Contracting Company's charges of breach of contract, the Ernesto Sisters have submitted to VARIETY this set of facts:

"The Ernesto Sisters had a contract for the N. Y. V. C. Co. to play the week of July 8 at Toronto. The management there refused to play the act for that week which they lost. They received no compensation from the N. Y. V. C. Co., and under the circumstances felt that the company had broken its contract.

"The Ernesto Sisters had a contract for July 29 at Indianapolis, Ind., and the park management there also cancelled, saying they would not play the act under the N. Y. V. C. Co.'s contract. Papers to this effect are in the possession of the Ernestos, and will be submitted to the court to establish their contention that the contracting company was the offending party."

INDEPENDENTS GIVE UP.

Springfield, Ill., Nov. 15.

The Orpheum, under the management of Meyers & Watts, closed Nov. 6, owing to lack of business, and David Meyers left for Chicago a few days later. No disposition has yet been made of the property although many rumors are afloat. Mr. Crawford, of the Gaiety Theatre, looked the house over this week, but gave no hint as to his intentions regarding it. It is reported that the house will be running again by next week under other management.

ANN ARBOR OPENING DEFERRED.

Ann Arbor, Mich., Nov. 15.

Work is still going on at the Majestic, and it is probable that the premiere will be postponed until Dec. 16. The house will likely be opened by one of the standard dramatic attractions, but after the first show vaudeville will be the policy.

The Star, Lincoln, Ill., has closed, not Lincoln, "Nebr.," as reported last week.

ABEL'S COMPANY PROSPECTS BRIGHT.

In VARIETY it was stated last week Herbert Ashley, of Matthews and Ashley, had taken $5,000 worth of the Abel Company stock. It should have read "Bobby" Matthews instead.

A copy of the prospectus of the George Abel Electric Transfer Company set forth facts which, beside proving a good commercial venture, should remedy a condition that for years has harrassed the artist.

Geo. Abel, the promoter, is an artist whose abilities are not confined to the footlights. He has been successful in many commercial enterprises, and is independent of the vaudeville field.

In common with many hundreds of artists Mr. Abel has suffered from those "holdups" so frequent and so disastrous. He simply says he saw the condition and immediately set himself to work to look closely into matters. The arrogance and indifference of the express companies in this particular direction is a daily topic. The price of transfer is exorbitant, and the service slow and unreliable.

The larger corporations have allowed this golden opportunity to pass, and the corporation Mr. Abel is forming results. He has incorporated his company and placed the shares for subscriptions among artists. Outsiders are pressing him for interests, but he declines the offers, believing that the assurance of success rests with the artist, who, being interested, will boom the corporation and advertise its advantages through the length and breadth of the United States.

The Geo. Abel Electric Transfer Company has an advertisement in this issue of VARIETY which speaks more eloquently than words possibly could of the artists' belief in the business to be started by it. In the printed list of artists who have already subscribed to the stock may be found those known as the shrewdest and most conservative vaudevillians.

JOHN GENNARO.

Mr. Gennaro, whose portrait appears on the cover of this issue, was the first of the bandmasters to appreciate the value of picturesque dressing and mounting as an incidental of band music in vaudeville.

His "Venetian Gondoliers" first appeared with their present offering in New York last spring. The artistic presentation of the act in addition to its substantial musical value, caught on immediately, and Mr. Gennaro has in a short time become the owner of a standard vaudeville attraction. A special stage setting is provided for the number. It shows a pretty Venetian scene with the musicians in appropriate costume. Care is given to the details of lighting effects, and the act makes an altogether charming ensemble.

JOB FOR THE FOOL-KILLER.

Washington, Nov. 15.

The associated managers of Washington have offered a reward of $100 for the arrest of the local cut-up who has been very busy the past week in distributing a preparation called Sneezene among theatre audiences. In several instances the "joke" has nearly broken up performances. Lawyers have advised the theatre managers that the offense is a misdemeanor and punishable by imprisonment in addition to a fine not exceeding $100.

CHICAGO QUIET.

Chicago, Nov. 15.

No excitement attended the report of the Klaw & Erlanger-United deal. It is denied here. Geo. W. Lederer, for K. & E., received a wire from A. L. Erlanger to pay no attention to reports, and continue to fight harder than ever. Many acts booked on the K. & E. time are "laying off" here this week.

The attendance at the theatres has been affected by the money market. Auditorium continues to draw big at both shows daily; also the Majestic, but there were few capacity houses anywhere this week after the Sunday shows.

ENGLISH AND AMERICAN ARTISTES MEET.

While playing the Teck, Buffalo, this week Clair Romaine, the English male impersonator, met Lillian Russell for the first time through an introduction to the "American Beauty" by Manager Oishei of the Teck. Miss Russell is playing the Star, Buffalo. Miss Romaine is the daughter of Theodore Solomon, the American prima donna's former husband.

FRITZ'S CLOSED.

Portland, Ore., Nov. 15.

Fritz's Theatre is dark this week, having been closed by the authorities. An inspection of the premises was made a few days ago and the officials reported that the house did not meet the regulations in the matter of fire protection.

The management was forthwith ordered to close and remain closed until adequate exits and fire escapes had been provided and the stage equipped with an asbestos curtain.

BERNARD IN CASINO.

Along about Jan. 1, when the Shuberts will make the production of a new piece which Harry B. Smith is writing, Sam Bernard will step into the leading role at the Casino, where the show will hold forth.

Mr. Bernard's option with the United Booking Offices has been cancelled. The legitimate proposition presenting itself, together with the present change in the vaudeville affairs, brought about the release.

HELP FOR THE NEEDY.

St. Louis, Mo., Nov. 15.

A big benefit was organized Friday night in aid of the stranded members of the Sheean Opera Company. On the program were Joe Oppenheimer, manager of the Garrick; L. J. Sharp, of the Columbia; Lew Dockstader, Pat Short, Clifton Elder and his company of musical students, George Miles, Marie Silver, Mr. Okabe, formerly of the Okabe Japanese Troupe; Willard Sims and Company, Esther Crawford, "Hot Time" Minstrel Quartet and others. The proceeds amounted to $1,480.

CREDIT FOR 19 WEEKS.

It was related this week that Billy Van, who held a contract from Klaw & Erlanger, walked into the offices of the United, cast the agreement on a desk, saying, "You owe me 19 weeks. When you are ready to pay let me know," and Mr. Van departed, leaving the contract behind.

Mrs. Harry Scott has joined her husband in Pittston, Pa., where he is manager of the Family Theatre.

Vasco, "The Mad Musician," arrived this week. He opens at the New York Monday.

Les Trombetta, a European eccentric musical act, will open at the Colonial Nov. 25.

Maggie Cline was replaced by Artie Hall at Hammerstein's this week. Miss Cline reported ill.

Carver and Pollard have severed their partnership and hereafter Genie Pollard will work alone.

Rankin and Leslie have canceled their vaudeville engagement, and joined Williams' "Imperials."

Wayburn's latest act, "The Star Bout," with Granville Taylor, plays Williams' Alhambra next week.

The employees of the Novelty, Brooklyn, have formed a bowling club, meeting each Tuesday evening.

Campbell, of Campbell and Johnson, the bicyclists, who have been abroad, returned to New York this week quite ill.

The Five Cliftons will appear at the Hippodrome on Nov. 25, having been imported by H. B. Marinelli for the engagement.

S. Koppe, who is the present manager of the Orpheum, Portsmouth, O., is the former one-half of Koppe and Koppe, comedy jugglers.

The Robinson-Parquette Trio played in street clothes Monday matinee at the Gotham, Brooklyn, their baggage having been delayed.

"The Rain Dears," Jos. Hart's "girl act," may play abroad for about five months, commencing next June, opening at the Palace, London.

The Marno Trio opens at the Auditorium, Chicago, Dec. 2. It is a foreign acrobatic act and travelled during the summer with a circus.

Griff, the English juggler, retired from the Hammerstein bill after injuring his hand Monday evening. Burt Earle, the banjoist, succeeded him.

An operation for appendicitis obliged Gertrude Gebest to close at the Burwood, Omaha, October 29. Miss Gebest is in the Englewood Hospital, Chicago.

Susanne Adams, the operatic star, arrived Wednesday on the "Oceanic." Miss Adams opens at Klaw & Erlanger's Auditorium, Chicago, on Sunday.

Harry Von Dell, formerly with the Five Musical Nosses, is rehearsing a single musical act, equipped with special scenery. He will open on Nov. 25.

Thomas W. Dinkins, of the Empire Circuit (Western Burlesque Wheel), has purchased a summer home near Great South Bay in Amityville, Long Island.

NOTES

Fred Thompson and Edw. A. Mueller, formerly superintendent and treasurer, respectively, of Proctor's, Newark, have been transferred to Proctor's, Elizabeth.

Geo. W. Evers, popularly known in the Western country as "Pork Chops," is in New York awaiting word from Alf T. Wilton of an engagement in the city.

Irene Lee and her "Kandy Kids" sail to-day for a long engagement in England. The act opens in Liverpool Nov. 25, and will play thirty weeks on the Moss-Stoll Tour.

Weber & Rush's "Gay Morning Glories" holds the record for receipts at the Gayety, Columbus. The show played there last week. The house is a new one, recently opened.

F. H. Bradstreet is the present manager of Sullivan-Considine's Bijou, Lincoln, Neb. L. M. Gorman, the former director, is now the proprietor of a moving picture show in the same town.

Although they returned but recently from Europe Mrs. James A. Bailey and her brother, Joseph McCaddon, sailed for the other side last week. John Ringling was a passenger on the same steamer.

Miner's "High Jinks" burlesque company (Western Wheel) was strengthened this week why playing the Monumental, Baltimore. Queen and Ross, John Price and Phil Mills were added to the cast.

Dennis Mullen, with Adele Palmer and Company, desires it made known that one "Dennis Mullins," who was arrested in New York this week upon a charge of robbery, is in no way connected with him.

Caused by a misunderstanding regarding bookings, William A. Dillon, the singing comedian, did not play the K.-P. 125th street house this week. He is at Proctor's, Albany, and appears uptown next week.

Wesson, Walters and Wesson have received their new act "Seeing the Sights" from Searl Allen, together with the special scenery which is to accompany the production and will show it before the holidays.

While playing at the Family Theatre, Shamokin, Pa., last week, Waller and Magill were obliged to close owing to Alice Magill suddenly losing her voice through a throat affection. John Waller finished the week alone, doing his German monologue.

Fred Walton, "The Toy Soldier," spoke his first lines on the American stage last week at Keith's, Columbus. Mr. Walton announced to the audience the failure of his baggage to arrive, which prevented "Cissie's Dream" being given at the matinee.

The trend of vaudeville events may be entirely changed by the substantial opposition the Morris side (including the American Theatre Company) can produce and the strength, together with the possibility of this, if it does occur, will develop quickly, if at all.

The news of the purchase by the United of the K. & E. vaudeville exit will be received differently abroad than at home. On the other side of the ocean they are not accustomed to rapid moves of this kind and harsh remarks in the foreign theatrical papers will probable ensue.

Jeanette Adler has joined the staff of Will Rossiter, the Chicago music publisher. Mr. Rossiter has secured the publishing rights to a new "loving" "coon" song, written by Mike Bernard and Harry Newton. Seven hundred and fifty dollars was paid for the composition.

Katherine Miley plays the Grand Opera House (New York) to-morrow (Sunday) evening for the third consecutive week. The only previous time this run of Sunday concerts has been exceeded was when Montgomery and Stone appeared for five Sundays in succession at the same house.

The Sunday evening previous to his departure for home, Harry Lauder, the Scotch comedian, will appear at Ted Marks' concert at the American, unannounced and unheralded. The Scotchman will present his services as a compliment to Mr. Marks, and "Ted" will spring the surprise upon his Sunday "regulars."

Attention is attracted to the advertisement of Harry Kraton (The Kratons) in this issue. Mr. Kraton is colored, but for a frank appeal for protection upon his own original material, there has never appeared, probably, in print or elsewhere, a request which carries so much feeling with it as the semi-protest of Mr. Kraton to other hoop rollers.

A New York evening paper published during the week a ridiculous story on the vaudeville situation, which caused all knowing Broadway to laugh. It was, for the most part, given in the form of an interview with F. F. Proctor, Jr., but no one whom the story interested believed for a moment that young Mr. Proctor was responsible for the article, or had given the interview.

Eva Zeno, of the act of Zeno, Jordan and Zeno, and Pete Bell, an acrobat, were married in London, Canada, last week. The bride was playing at Bennett's Theatre there. They met several years ago, but since had been separated most of the time. The couple arranged by correspondence for the ceremony last week. Bell was booked for Toledo, but he took a few days off to run up to London.

On Wednesday afternoon a young man dressed himself in the uniform of an usher at the Alhambra for the first time. In the evening, while Percy G. Williams, the manager of the circuit of which the theatre is a part, was standing in the rear of the balcony, the newcomer quietly asked him if he "wanted to be fixed for a seat." Thursday afternoon there was a new face in the balcony.

The Marlo Trio is a new comedy bar act, made up of Robert Moll, lately with the Three Alvos, a feature of the Hagenbeck-Wallace Circus until late in the season, and the team of Marlo and Aldo. The trio is using an apparatus consisting of a casting cradle below which swings a trapeze and double horizontal bars. An unusual feature of the act is the fact that the woman of the trio does the catching for the casting, employed in conjunction with the trapeze and bar work.

P. ("Pat") J. Casey does not smoke or drink. It is not on the records whether Mr. Casey gambles, and he may unthinkingly swear now and then, but "Pat" does like sweets. It is a trait found in all persons who leave tobacco and liquor to others. The other day Mr. Casey was having his mid-day meal at the Knickerbocker Hotel. For dessert he ordered a charlotte russe. It was served in the style the Knickerbocker is famed for, all fancifully decorated, and very tempting. Fred Brandt, who sat at the table, looked the concoction over, remarking "Gee, Pat, they must know you here. They have left off the box."

Last Sunday night at the Dewey a young girl anxiously awaited her turn to appear while standing in the wings. She had secured the engagement on trial. The Fays (John T. and Eva) were also billed, but owing to an automobile accident in which Mr. Fay was injured, Stuart Barnes was sent for to come over from the Grand Opera House, where he was billed to play. Mr. Barnes arrived and was immediately called upon. Mr. Barnes' opening song is the same as the girl's. When the opening bars of his music played the miss walked on in front of the footlights, thinking it was her cue. Half way she met Mr. Barnes, who grasping the situation, remarked, "I did not know I had a partner," and the girl returned to the wings.

A daily newspaper published in New York and which derives not a small part of its revenue from vaudeville artists gave voice to this observation on the vaudeville situation late last week:

"There is a general belief that before many months have rolled around the salaries of vaudeville players will undergo a much needed renovation. The magnates have themselves given no hint to this effect, but with two powerful factions battling for talent, salaries soared to almost prohibitive figures and the necessity of conducting vaudeville on a sober commercial basis has been one of the most impressive arguments in favor of a combination.

"The slaughter will not be a wholesale one. There always is danger in such a movement. Little by little, however, it is conceded, salaries will drop to a normal standard."

It is not easy to see where a reduction of salary to the artist is a "much needed renovation," from the viewpoint of a paper which is earnest in its solicitation for the artist's patronage of the advertising columns.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

Vasco (Reappearance), New York.
Liane D'Eve, New York.
Lily Lena, Colonial.
"Boys in Blue," 125th Street.
Mr. and Mrs. John T. Powers, Pastor's.
Claude and Marion Cleveland, Pastor's.
Musical Adams, Pastor's.
Murphy and Magee (New Act), Dewey.
Somers and Storke (New Act), Dewey.
Louis Mann, Grand Opera House, Brooklyn.
Bobker's Arabs, Keeney's, Brooklyn.
Sam J. Ryan, Keeney's.
Richard Golden and Company (New Act), Keeney's.
Beth Stone, Keeney's.
Jolly John Larkins, Novelty.
Deave's Marionettes, Novelty.
La Veen and Cross (New Act), Novelty.
Madonna's Band, Gotham, Brooklyn.

NEW ACTS OF THE WEEK

Henry E. Dixey and Company.
"A Passing Parent" (Comedy).
16 Mins.; One.
Hammerstein's.

Henry E. Dixey has returned to vaudeville with a sketch named "A Passing Parent," written by J. C. Nugent. Mr. Nugent struck upon a funny idea for a three-act farce rather than a sixteen-minute comedy playlet. The absent persons mentioned would have enriched the funmaking possibilities had they appeared, and an excellent comedy might be evolved from the present comedietta. A burglar entering the boudoir of a young woman surveys the apartment handsomely furnished—for Hammerstein's—and is disturbed by the occupant approaching. Hiding behind the head of the bed, he listens while she reads from a letter a brief history of her life. It tells of her missing father, who is "out in the world" with a tattooed cross upon the back of his hand. While the young woman reads, she divides attention with a box of bon-bons, afterwards employed for some comedy by the night intruder, who has many asides to utter, which are not heard by the girl until the one is said which must act as the cue for his discovery. Then she with great presence of mind, remembers her part, discovers the robber, threatens him with a sword, but he, with even greater presence of mind, blackens a cross upon his left hand, erases it, places another on his right, forces it to the attention of the girl, who discovers he is her father, tells him Judge Somebody is her guardian and that she is worth a million, but Judge Somebody has interviewed the burglarious person several times from his lofty seat on the bench, so he side steps when the Judge telephones warning of his immediate visit, rubs off the black marks, tells the truth, indulges in some philosophy, before and after, the after being a childish tale of the "Land of Bye-and-Bye and No-Where," bids adieu, and the curtain. Without Mr. Dixey, it is problematical what would have been the result. He is assisted by Marie Nordstrom, who looked like an heiress and might have acted like one with proper opportunity. The audience patiently waited for Mr. Dixey to do something, longing for a song and dance, but neither occurred. *Sime.*

Edward Clark and his "Six Winning Widows."
"Girl Act."
One and Full Stage (Two Special Drops).
Hammerstein's.

Edward Clark has now arranged his "girl act" to his own satisfaction. With the exception of the "piker" bit in the second scene, he has an entirely new offering from opening to close, including costumes. It is not a fast working number, but pleases, and a laughable finish in one is provided by a new kissing song called "Say, Sis, Give Me a Kiss," the girls answering to the names of cities, and "Milwaukee" winning a laugh on her resemblance to the general opinion of that town. Mr. Clark recites "You Never Will Be Missed" in the opening, and the lawn of the Belmont Park Race Track is prettily shown after. *Sime.*

Evans, Lytton and Love.
"The Judge's Honeymoon" (Comedy).
20 Mins.; Full Stage (Interior).
Pastor's.

The author's name is withheld. There must have been an author, for the sketch was really written, showing some little thought and care. It was written, however, without any idea of what a vaudeville audience will stand for. There is at least fourteen minutes of solid talk beteen Judge Bond (Griffith Evans) and his wife (Beatrice Lytton) at the opening. The couple laugh and seem to enjoy it immensely, but the audience has been overlooked. The house never gets as much as a smile out of it. The story is the same as a hundred other sketches, only perhaps a trifle less skillfully handled. The first day the Judge is married a soubrette he met in Paris turns up and tries blackmail. From that point the action is supposed to commence. "Laurel Love" was the French soubrette. She is the most harmless looking little blackmailer anyone could ever hope to see. Therefore the action didn't begin at all. Six minutes could be taken from the act without being missed, but it is doubtful if even this will save it. *Dash.*

The Zanettos.
Juggling.
12 Mins.; Full Stage.
One Hundred and Twenty-fifth Street.

The program says "Japanese Jugglers," and The Zanettos wear Japanese costumes, but if Japs they are a different brand from those we have been accustomed to seeing. Dressed as two men and a woman some fast juggling promised much at the opening but the good start was soon spoiled by one of the men catching on a fork apples thrown from the audience, a la Tom Hearn and fifty others. Just half of the time of the entire act was consumed by this. One minute would have been plenty. Capital fast passing of knives from one to the other closed. The act did nicely early on the bill, and will do better with more juggling, and less of the horse play. *Dash.*

Moving Picture.
7 Mins.
New York.

No title is given, although "The Chase" covers the subject satisfactorily. The series shows a stag hunt with hounds. Mechanically it is a marvelous piece of work, but the finish showing the worrying of the victim by the hounds and finally his pulling down and death in the unequal contest is attended with sickening details. The pack, numbering fifty or more splendid looking hounds, is first seen picking up the trail. The film then shifts to show a stag wandering about on the border of a lake. On the approach of the dogs, the deer takes to the water, and during most of the chase both pursuers and pursued are swimming. The dogs close in on the terrified animal and its convulsive leaps and struggles with hounds snapping at throat and quarters make far from an agreeable spectacle. A bullet finally puts the agonized animal out of its suffering, and the carcass is towed behind a skiff to shore with the dogs still mangling it. Men in the audience turned away from the sight Monday night, and many women refused to watch the horror. *Rush.*

OUT OF TOWN.

Louis Mann and Company.
"All on Account of Eliza" (Comedy).
35 Mins. Full Stage (Special Set).
Forrest, Philadelphia.

A condensed version of the play by Leo Dietrichstein in which Mr. Mann formerly starred, and presented by special arrangement with William A. Brady. The best points of the comedy have been retained, including Mann's speech before the school board in defense of the pretty young schoolmistress who is there to answer charges of conduct unbecoming a young woman in her position. In the role of Frantz Hochstuhl, Mann has a part which enables him to come closer to those he impersonated in "The Girl from Paris," "The Telephone Girl" and other comedies of this class, his torturing of the English language being the bidding point for laughs. The condensed version appears to better advantage than the original play and should find ready recognition in vaudeville despite the fact that it is a bit long. It might be further shortened as some of the early dialogue should be done away with. Muriel McArthur made a pretty and winsome school teacher and handled the role cleverly. Louise Sydmuth had the best of the assisting characters, which she played acceptably. William F. Carroll has the role of the village druggist and member of the board, his original creation, which gives him an opportunity for some quiet humor. Albert Meyer, M. B. Pollack and Mrs. Kathryn Carroll lend their aid in other supporting roles. Mann's popularity here stood him in good stead, but his work in the sketch is worthy of praise and the sketch itself an addition to vaudeville. On Monday Mr. Mann acknowledged numerous recalls and the press comments were highly flattering. *George M. Young.*

"The Rah Rah Girls."
Songs and Talk.
15 Mins.; Two (Special Set).
Orpheum, Reading, Pa.

The scene is a dormitory in a girl's college. From behind comes a lusty college yell, followed quickly by four sprightly and loquacious undergraduates in cream sweaters, who lose no time in telling the audience all about it. Billie (Florence Mills), who does most of the talking, has some fairly good lines, but the chief reliance is placed on the songs, which include several solos and are rendered very satisfactorily, all of the girls possessing voices above the average. There are three changes skillfully managed and in the final straight make-up, with drop, they present a pleasing ensemble. With the disappearance of a few crudities the act should meet with a cordial reception.

George Riter.

Helen Adair.
Whistler.
9 Mins.; One.
Orpheum, New Orleans (Week Nov. 4).

Helen Adair is a handsome blonde with a trim figure and beaming personality. Miss Adair whistles bird imitations. She will not prove a sensation, but can pass easily in the early section of the usual variety program. *O. M. Samuel.*

Winia Sisters (3).
Aerial.
7 Mins.; Full Stage (Palace).
Orpheum, New Orleans (Week Nov. 4).

The Winia Sisters hail from England. They are well-formed, good-looking girls, and present a trapeze specialty full of vim and snap, with an unusual number of feats away from the others and seemingly new. The Winia Sisters are a hit.

O. M. Samuel.

LOUISE AGOUST MARRIES.

St. Louis, Nov. 15.

While playing in vaudeville Louise Agoust, at one time of the famous Agoust Family, but more latterly in a vaudeville act of her own, married John Fee, a wealthy St. Louis citizen.

FISCHER SAILS TO-DAY.

If Clifford Fischer, the foreign agent, has not altered his plans, he, with his brother Alexander, will sail to-day for Europe. Once over there Mr. Fischer says he will rusticate for some time on the farm of his father-in-law in Austria, forgetting all about "combinations," "acts" (foreign and otherwise) and everything pertaining to vaudeville. Mr. Fischer's legally made parent is reported to be quite wealthy.

During the absence of the Fischers from New York Louis A. Kann will remain in charge of the office in the Holland building.

It is expected by Clifford's acquaintances here that upon arriving in London he will run across an act he is certain would be a "hit" in America and his Austrian romantic existence will fade away.

Daisy Leon is no longer under the management of Gus Edwards. Miss Leon has just recovered from an operation for appendicitis at the French Hospital and expects to return to vaudeville in two weeks.

THE ROGERS BROTHERS IN PANAMA.

"The Rogers Brothers in Panama" is a show, called a "musical play." It is off on that great theatrical thoroughfare known as "the road" just now. Last week concluded its New York engagement at the Liberty Theatre. The season at the Broadway Theatre had been opened by the piece. During the run at the latter house, reports sailed around in large volumes disparaging the show. It was bad, very bad, everybody said, and some accepted it for granted before the piece was produced that it would be.

If it were a poor show at the Broadway, a vast improvement had been made during the final weeks. A good sized crowd witnessed the performance on the Friday evening just previous to the departure, and applauded generously. Just what they applauded no one could tell. It couldn't have been the cast, and it couldn't have been the book, nor was it the Rogers Brothers, Max and Gus.

Maybe it was caused by two musical numbers, "Way Down in Colon Town" and "Under the Jungle Moon." Max Hoffman is credited with the music, Edward Maddern wrote the lyrics. The Brothers and Marion Stanley made up the trio to sing the first named, while Miss Stanley and Alfred Hickman sang the "Jungle Moon" selection; that is, Miss Stanley sang, while Mr. Hickman "acted" it. Mr. Hickman has about the same conception of singing something approaching a "coon" song that a burlesque comedian would have of the role of "Hamlet." By careful observation, Hickman, who seems to prefer to pose as a matinee idol in a musical production rather than as a light comedian, did not smile once, nor even allow a glimmer of relieved tension to pass over his countenance while going through the number with Miss Stanley, who knew how to work, and wanted to, but had a piece of marble to play to. The dramatic effort of Hickman's spoiled the song until the orchestra brought out the pretty melody through a refrain.

Hickman is cold and stiff all through the show. It's a fault with most of the cast. None seems to have a distinct idea of what is required for comedy, with music. George Lydecker takes himself very seriously right from the commencement when he sings "In Panama," giving an unconscious imitation of a street huckster calling "strawberries." Mr. Lydecker doesn't receive another chance with his voice until the "Adorable Toreador" number near the finale of the second act, and he is again the heavy actor with a song.

There are five scenes in the three acts. The fifth, which promised the most in comedy from the dialogue which went before, offered the least. It was an arena with a bull-fight, having the Brothers as toreadors. A "prop" bull and an ensemble composed it. Much better fun was obtained by Shean and Warren in vaudeville with "Quo Vadis Upside Down" and many other similar comedy schemes in the past. Another scene where a moving picture faked showed the Rogers Brothers, after an escape from a jail through life-saving lines, swimming to "The Isle of Gold" was funny, and nicely finished by the Brothers standing dripping on a desert island for a moment, when the curtain was raised.

The first act was in one scene, a rather pretty setting of Panama's President's residence. It is difficult to catch the drift of the story. There are several "Panama" pieces now in burlesque, and one seems equal to the next. A couple of fellows in love with a couple of girls go down to Panama to dig the canal or show them how, and take their valets along. The Rogers Brothers are the men's attendants, and become "Admirable Day and Admiral Knight." They explain to the Presidents how to proceed, and a model is placed upon the table from which many laughs are obtained. The fellows marry the girls, probably, so the story is taken care of, but most important of all is the discontinuance by the Rogers Brothers of expectorating in each other's face while speaking.

Max Rogers is working much the harder of the two. Max is working all the time. Gus may think he is, but he's posing, not brazenly, but still posing. They talk of "before and behind," twisting the words, and it's funny, oh, so funny you want your money back, while another "comedy bit" is the ineffectual attempt to remove a sword from the scabbard, which Carter DeHaven has made the main portion of his act whenever appearing in vaudeville.

In the piece Gus is "Hugo Kisser" and Max is "A. Gustave Windt." It is simply a shrieking delight to hear Gus tell his brother his name is "You-go-kiss-her" and have Max ask "Who?" with many repetitions. It's screamingly ridiculous, and so original. Then Max says he is "A Gust of Wind." It is no use talking; they do know comedy on Broadway. Sylvester Maguire and Aaron Hoffman wrote the book.

The chorus girls make no change of costume in the entire first act. In a musical comedy, you know, everyone is supposed to forget the first act before the play is over. The chorus girls are good looking and nice workers (Pat Rooney staged the dances) with some pretty effects here and there, but they are a badly disciplined lot, talking among themselves, smiling to the audience and generally conducting themselves in a manner prohibited even at the Dewey, where many a supper engagement is picked out of a box by a dazzling blonde damsel. But at the Dewey they do those things ever so much better. Burlesque chorus girls are "smooth." They don't believe everyone in front is a "Wall Street broker."

"Laugh and the World Laughs, Too" brings all the choristers on the stage in a "laughing" number, led by the Hengler Sisters, Hickman and Walter Ware. They all laugh, very loudly and very harshly, but it disproves the saying.

Mr. Ware is a chubby little fellow, and he will be a comedian some day perhaps when he's used to it. The Hengler Sisters are on the stage often, and May is growing prettier, or perhaps it is Flo. Miss Stanley gives imitations while singing "Each One Has a Way of His Own." Miss Stanley impersonates the speech of the Rogers Brothers, and the Italian-Hebrew dialect of Mr. Kane's, but you can tell that Miss Stanley doesn't believe it.

"Cupid's Gay Bouquet," employing twelve girls who step through a clock as the hands point to the different hours, passed a few minutes pleasantly, and then there was Avita Sanchez in a principal

(*Continued on page 17.*)

FAY FOSTER COMPANY.

It is to be doubted whether the Fay Foster Company represents a cent more in initial cost or weekly outlay in salaries than the "Cherry Blossoms," which played the uptown Sullivan & Kraus theatre last week, and is reviewed in another column, but it is a far better show in almost every particular. The money that has been put into the Oppenheimer property has been spent judiciously, and it shows. Due, perhaps, to no fault in the producer of the "Cherry Blossoms," a really expensive mounting is lost sight of in certain glaring defects.

"Dress Parade" and "The Yankee Admiral" are well balanced burlesque pieces. The mounting has received unusual care, pretty settings having been provided for both pieces and the costuming is more than usually lavish. In the selection of musical numbers the company gets away from the familiar routine. The burlesque repertory ordinarily includes nothing that has not received the approval of the street organs, and this custom leads to a good deal of sameness. There are few of the done-to-death numbers in the Fay Foster score, and this alone is a recommendation.

The cast is well selected although there are the usual principals who wander about the stage in pale parts and fail to earn the distinction of appearing by name on the program. Harry L. Cooper, with a German dialect part, is the principal comedian. He wears the traditional pillow under his waistcoat and undergoes a certain amount of manhandling in the interests of knockabout comedy, but on the whole he made a funny general in the military travesty. Little of the funmaking bears the mark of age, and it is delivered concisely and with a certain vague appropriateness to the burlesque plot.

The Great Carroll is getting beyond the point where he can offer his female impersonation as such, but he does make a good burlesque "mimic." His rough travesty earned solid laughter, although his unmusical steam calliope voice was too much in evidence.

Lena Lacouvier is the leading woman. She shows a distinct preference for tights although skirts would become her more. She has an exceptionally good voice among her accomplishments as well as an agreeable assurance of bearing that help her immensely. Gloie Eller likewise affects tights, in which she makes a captivating, plump figure. Her vocal gifts are only passable, but she contributes a good deal to the stage picture and handles her dialogue gracefully.

Chooceeta, a mere whisp of a young woman, gave an entertaining dance or two, and then faded into obscurity. There are fourteen girls in the chorus, all good workers and averaging up nicely in appearance.

The show's best number was "Senora," in the burlesque, featuring Chooceeta and led by Miss Lacouvier, although "The Bogie Man," led by Miss Eller, ran it a close race.

The olio is exceedingly light. The Marvelous Hilton, with a bicycle riding act well above the mediocre, was the best of this part. The others were Lena Lacouvier's straight singing act; Dillon and Moore, talk and parodies, and Fred Lewis and Martha Chapin. *Rush.*

NEW YORK.

By his reception Monday night Harry Lauder might have been an established Broadway favorite returning after a long absence instead of an unknown newcomer. He occupied the stage an even sixty minutes, and even after his exit crashing volleys of applause continued until the middle of the following act. Critics may split analytical hairs and examine Lauder's art inside and out, the fact remains that he has made the vaudeville success of a decade.

The Scotchman is singing "She's Ma Daisy" this week, replacing "Stop Yer Ticklin', Jock." The number is fairly familiar on this side, but Lauder brings a charm to it that makes it seem new. His best number remains the "kid" song "Saftest o' the Family." Lauder's half imbecile boy is a marvelous character creation. In ten bars of music the comedian transforms himself with a rag or two of clothes and a daub of grease paint from a swaggering, roughish Scot into a loose-lipped, watery-eyed simpleton of a boy. There's a vast deal of masked pathos in that characterization. The disguise of comedy is a thin and transparent one, and one must be vacant minded indeed not to feel a heart-tug of pathetic appeal. Nothing could be finer than Lauder's exquisite shading of pathos. He doesn't throw his character acting at you. You have to look for its lights and shadows.

The applause for Lauder continued until Collins and Hart begged attention and quiet for the "marvelous" performance of their ridiculous "musical" cat. A laughable burlesque on the Scotchman's kilts helped the pair to an early hearing, and when they got to the wire, went swimmingly to the finish.

A good bill supports the headliner this week. Jean Clermont's Burlesque Circus, moved to the opening place, gives the show a good comedy start and Press Eldridge in second place seems to have broken the "hoodoo" that up to date has laid in wait for the monologist at the New York Theatre stage door and followed him through the week.

The Duffin-Redcay Troupe, casting acrobats, announced by a placard that they are the only act in the world doing a triple. This may be true of casting acts, but the Mazettis, the troupe of ground acrobats, have a top mounter who does a perfect triple from a basket held at every performance. The feat is prettily executed by the Duffin-Redcays however, and immediately following, the loop-the-loop is used for the finish, taking the act off to solid applause.

Joe Maxwell and Company made an agreeable singing number with an attractive comedy flavor. The act has improved immensely since its last showing hereabouts, particularly in the handling of the comedy. A bit of pathos is introduced with good effect and the quick twist to burlesque immediately after was a "scream." The number was liked. May Belfort with two character songs and her dramatic recitation "The Rake's Progress" did extremely well and the Ernesto Sisters opening the intermission (changed from opening position) were liked.

Rush.

The Cirque d'Viver in Paris has reverted into a moving picture showplace.

TWENTY-THIRD STREET.

There's a little of everything in the bill at Twenty-third Street this week, with over much of dancing. Even Stella Mayhew, whose name in large electrics outside Monday evening failed to crowd the theatre, attempts a few steps.

Murphy and Nichols in "From Zaza to Uncle Tom" were the laughing hit, and this must be the standard "sure fire" sketch of the world. Miss Mayhew strikes the house just right when she is singing "coon" songs, and that is as far as she should go. Billie Taylor, who is still leading the orchestra, now takes part in a conversational song. While Mr. Taylor is in the leader's chair this week, he might teach the musicians a few things if that is possible, and first of all suggest an appropriate overture.

The orchestra did its worst to Jos. Hart's "Dancing Daisies," but not nearly so much as Mr. Hart has done with the "patriotic" finish, newly inserted. If Mr. Hart would stop attempting a corner on all the red, white and blue dress goods, set the Japanese number as though he really meant it, tell Neva Aymar to take that burlesque swinging of the arms out of the act; also purchase a hat and suit in the finale which might fit her, secure two or three better looking girls and substitute a new finale, the "Dancing Daisies" will be in good shape. The early part of the "girl act" pleases, but the finale freezes. New York has gone past the "grand old rag" stage; chocolate drops, photos, anything but look out for the Stars and Stripes around these diggins nowadays—and it's about time. Miss Aymar is leading the "Daisies," having lately assumed the part; a little harder work and a little less confidence will help her.

And who advised the young woman of Clark, Bergman and Mahoney to spoil the pretty effect her "Fluffy Ruffles" suit and hat creates by changing to a blue soubrette costume for the final dance? The two boys ought to rid themselves of the Geo. Cohan thing both are permeated with, and stop singing "Dear Old Manhattan Isle." It's more of an effort for the audience to listen to it than their loose dancing seems to be to them. Some manipulation of the lights without the "spot" favored would help, and Miss Young Woman needs to look after her make-up if the "spot" is continued in use. The trio dress well and are capable of putting forward a nice act if somebody will frame it up.

Cameron and Flanagan equaled Murphy and Nichols' hit. Their "On and Off" sketch is novel, although shown around here before by the team. Any number of curtain calls rewarded their efforts. The dressing-room scene might be drawn more roughly in the dialogue; the audience particularly likes that portion.

A well worn and of late oft repeated theme for a sketch is employed in "A Wild Rose," offered by Mr. and Mrs. Arthur Forbes. It is well played at times, but has its weak spots. The burden is borne by Mrs. Forbes. George Alexander takes the third character.

Max York and his Fox Terriers made a pleasant little opening number, with well trained acrobatic dogs, and Mareena, Nevarro and Mareena furnished some good hand-balancing and contortions to close.

Sime.

FIFTY-EIGHTH STREET.

Having in mind the particular tastes of the East Side Keith-Proctor audience, they picked an entertaining dime novel and a patriotic thrill as the features of this week's show. William J. Kelly gave 'em the dime novel and the Fadette Orchestra delivered the thrill. The audience was at first inclined to regard the Fadettes a bit askance. When the curtain goes up on that vision of demure femininity in staid white and not an ankle or a soubrette in sight, they do look a bit formidable and ladylike. And then when they posted the names of songs that are not pronounceable and foreign to the street organ repertory the Fifty-eighth street audience had further ground for suspicion.

Only for a minute, though. When half way through with the first number the audience belonged to the Fadettes and at the rousing patriotic finish—well, when the Fadettes make the Hammerstein audience remember their duty to the red, white and blue, one may easily understand how the East Side went for it.

The ravishing Mr. Kelley was never in doubt. They seem to think as much of him on lower Third avenue as in darkest 125th street. His entrance showed the drift of "popular sentiment," as the political spellbinders say. Mr. Kelley's part is not imposing, but he "puts up a front" that is. He has mastered the graceful parlor tricks which go with immaculate evening clothes and his tailor does the rest. He offered what the program described as "a one-act fabrication entitled 'A Man and a Woman.'" "Fabrication" is inspired. That describes the Nick Carter-Raffles affair accurately. It is improbable and strained, also stilted and obvious, but it makes for entertainment by the Fifty-eighth street standards and its presence helped the show along materially.

Irving Jones did well enough to be shifted from the No. 2 place to a later position. His coon shouting and funniments were greeted with gales of laughter and he was one of the solid hits.

Not less popular were The Kratons in their hoop-rolling act. Here's an idea that is capable of infinite development. Besides having the attractiveness that perfect mechanical skill always carries with it, the ridiculous pantomime of the hoop "actors" has comedy values. The beauty of the comedy is that it is properly part of the act itself and not dragged in by a comedian who is a comedian only by virtue of silly clothes a grotesque wig and the application of grease paint. The hoops themselves are made into inanimate comedians, while the Kratons are models of quiet, straight method. There is novelty enough in the act to keep it running at the tip top of interest to the finish.

The Rigoletto Brothers have a well diversified specialty, piecing out the revolving ladder with capital acrobatics and an instrumental number. The boys might make up as good a team of hand-to-hand acrobats as many that have played the good houses if they cared to and with their present offering make a first rate early number.

The Four Fords gave their picturesque dancing act unchanged and Welch, Mealy and Montrose their comedy baseball game. Madge Fox told Irish dialect stories and sang. She is an animated dancer and her singing passed nicely, but she needs a bit of coaching in her method of delivering stories.

Rush.

HAMMERSTEIN'S.

A couple of sketches and a couple of disappointments are items on the ordinary Hammerstein bill this week. Maggie Cline became ill before the first matinee, and Griff, the English juggler, hurt himself, leaving after the second show. Henry E. Dixey and Emmet Corrigan each put forward a new sketch, under New Acts.

There are two big hits on the program, both in "one" and balanced in the first and second parts. Charles F. Semon, "The Narrow Feller," with new talk and verses to his opening song is making a great finish this week during which he nicely credits Jack Norworth with "Honey Boy," a brotherly tribute excluding the publisher of the song, and way down next to last, when people are thinking of home, little Belle Blanche comes on with her imitations.

Barring always Cissy Loftus, Belle Blanche is the peer of any woman offering impersonations of stage celebrities on the stage to-day. There are imperfections in her work, but none glaring. It may be simple, such as taking the time of Alice Lloyd's song too fast, or not securing the exact poise of the Eva Tanguay head, but these two, with Jimmy Powers are her best. The imitation of Miss Tanguay is so well done, and enthusiastically received that Miss Blanche should drop the "straight" singing number while it remains her finish. The song is not strong enough to follow. She is giving eight impersonations in eleven minutes. This could and should constitute the act. As she has dropped Vesta Victoria, so might she forget James Thornton unless her voice can reach the deep pitch for vocal resemblance. Miss Blanche in her court room scene now runs four impersonations, rapidly following each other with connecting dialogue, and it is timely as well as new.

Wayburn's "Phantastic Phantoms" were the closing act. It shows no improvement from last summer when appearing on the roof for the first time. The act runs too long, is faulty and for the implied idea of the title, there is altogether too much light on the stage. At the opening care is not exercised, and instead of the strip from the "spot" striking the figures on the knees or just below, the illusion aimed for is lost by the light distinctly showing the aperture in the curtain through which the limbs protrude.

Artie Hall replaced Miss Cline, and Miss Hall's "coon shouting" was liked very well, though she sang "He Never Even Said Good-bye," a "coon" ballad, always something to be avoided by a "shouter," and Miss Hall will persist in removing her gloves, together with the wig in order to assure those assembled in front she is really a white person. If it brought applause, there might be an excuse, but the house applauds the singing, not the color.

Burt Earle in the second position, where Griff was billed for, hammered the banjo, his descriptive number earning an encore, and Villers and Lee, a "sister" act, were compelled to open the show. It was too bad, for both the girls are hard workers, but their chance was completely gone in the opening place. They could do more with lights, if they will give this some attention, and ought to have a different piece or orchestration for the final dance.

Sime.

ONE HUNDRED AND TWENTY-FIFTH STREET.

When around patting house managers on the back for knowing how to pick good vaudeville bills and put them together, don't overlook Mr. Rogers, of the K.-P. uptown house. The general rule is two hours of entertainment, so placed that it doesn't seem more than half that time. Dropping in the house for two or three weeks running you will note the same faces, which augers well for the uptowners' sense of appreciation.

Mr. and Mrs. Sydney Drew have unearthed a gem in their miniature farce comedy, "Billy's Tombstone." For legitimate comedy its equal is yet to be shown in the varieties. There is an air of refinement and class about the whole offering that is too often found wanting in similar acts. Too much should not be said of the sketch, however, for in less skillful hands than Mr. and Mrs. Drew's the material could be easily misused.

Herman Timberg is now featured with Gus Edwards' "School Boys and Girls," although he doesn't seem to be as prominent as formerly. The little comedian is becoming known about the various houses, his appearance always calling for a hearty reception. The future has a bright look for Herman. Maude Earle replaces Daisy Leon as the monitor and is acceptable in the part. Either a knee or ankle length dress should be worn. The half way affair now used gives an awkward appearance. Lillian Gahn (Sassy Little), the tiny tot in the first seat, makes a neat little hit all by herself, and if her popularity continues to increase Mr. Edwards will have to put out another act with Lillian Gahn in big letters. The act remains the same with one or two numbers changed. The closing selection doesn't give the lively finish "The Hurdy Gurdy Man" did.

"Mamma's Darling Boy," offered by Curtis, Palmer and Company, is for laughing purposes only and succeeds admirably in fullfilling its mission. Mr. Curtis is the "darling boy" and, encased in the absurd "kid" getup, is funny enough in himself to carry them through. Miss Palmer looks extremely well and makes a most fetching "mamma." Jack Hamilton (papa) also looks well and plays convincingly. The singing at the finish is far above the ordinary and made the trio a solid hit.

The Murray Sisters hit up a pace for good looks and pretty dressing that will be hard to follow. Both sisters possess sweet voices, harmonizing nicely. The selections are quietly rendered with a pleasing lack of "coon shouting." The smaller of the girls (Victoria) is a real stage beauty.

Swor Brothers were in a poor place, following Mr. and Mrs. Drew. The house was nearly laughed out and the brothers only partially succeeded in getting to them. The boys are good blackface comedians but are not keeping their talk up to date.

Austin Walsh brought his "rubberneck wagon" up from Union Square. Something must have gone wrong on the way for things were working very badly on the opening night. The lights were fidgety and Mr. Walsh was the same, but in spite of all the act went well in the opening position.

Paul Conchas closed the bill with his familiar heavy weight juggling and the Zannettes are under New Acts.

Dash.

VARIETY ARTISTS' ROUTES
FOR WEEK NOV. 18
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 17 to NOV. 24, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." indicates that the route of the circuit immediately preceding it may be found under "CIRCUS ROUTES."

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abel, George, & Co., Orpheum, Brooklyn.
Abram & Johns, Shubert, Utica.
Adamini-Taylor, Bennett's, Hamilton.
Adams Bros., Imperials, B. R.
Adams, Musical, Pastor's, N. Y.
"Adelyn," Majestic, Topeka.
Addison & Livingston, Star, McKees Rocks, Pa.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo, 464 Cleveland, Chicago.
Abearns, Charles, Golden Crook, B. R.
Ahern & Baxter, Richmond Hotel, Chicago.
Aherns, The, Majestic, Little Rock.
Allen, Eva, Ideals, B. R.
Allen, Josie, Majestic, Chicago.
Allen, Searl & Violet, Keith's, Columbus.
Alien & Biscoe, Union Sq., N. Y.
Alt & Pelser, High Jinks, B. R.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Alpha Trio, Nov. 25, Family, Williamsport, Pa.
Alpine Troupe, Unique, Sheboygan.
Alrona Zoeller Trio, Grand, Newport, Ky.
Alsace & Lorraine, Hathaway's, Lynn.
Alvora, Golden Crook, B. R.
American Dancers, Six, Poli's, New Haven.
American Newsboys' Quartette, Wigwam, San Francisco.
American Newsboys' Trio, Wisconsin Hotel, Marinette, Wis.
Americus Comedy Four, Maryland, Baltimore.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Apdale's Animals, Nov. 25, Mohawk, Schenectady.
Apollo, Century Club, Elkhart, Ind.
Apollos, The, Park Family, Johnstown, Pa.
Arches LaDella & Davey, Jolly Girls, B. R.
Ardo & Eddo, 317 Hovt Ave., Astoria, L. I.
Arlington Four, Hopkins', Louisville.
Armstrong & Clark, Majestic, Des Moines.
Armstrong & Levering, Orpheum, Atlanta.
Armstrongs, Three, Parisian Belles, B. R.
Arminta & Burke, O. H., Bowling Green, Ky.
Arnold Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Astrellas, The, Poli's, Worcester.
Arizonas, The, 148 W. 68, N. Y.
Auberts, Les, Frobel Str. III., Hamburg, Ger.
Auers, The, Lyric, Muskogee, Okla.
Austins, Great, 10 Bakersville Lane, Rockville, Conn.
Austins, Tossing, Eldorado, Nice, France; Nov. 25, Casino, Cannes, France.
Avery & Pearl, Family, Moline, Ill.

B

Baggessens, The, Gl. Herstelange, Svendberg, Denmark.
Baker, Nat C., 32 Division, N. Y.
Baine & Shaw, Hippodrome, N. Y., indef.
Bandy & Wilson, Crystal, Milwaukee.
Banks-Brazeale Duo, Orpheum, Allentown.
Banks, Chas., Boston Belles, B. R.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, 541 W. 158, N. Y.
Barry, Mr. & Mrs. Jimmy, Orpheum, Omaha.
Barry & Wolford, 150 W. Congress, Chicago.
Barte, Eddie, Rollickers, B. R.
Bates & Neville, 48 Gregory, New Haven.
Be Anos, Two, 3442 Charlton, Chicago.
Beard, Billy, 1401 Drayton, Savannah.
Beatties, Juggling, 137 Park, Paterson.
Beecher & Maye, Columbia, Utica.
Belford, Allan G., Washington, N. J.
Belmont, Harriette, Jolly Girls, B. R.
Belleclaire Bros., Orpheum, St. Paul.
Bell & Richards, 131 Central, Leominster, Mass.
Bell Boy Trio, Jefferson, Portland, Ore.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norma, Trans-Atlantics, B. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, Majestic, Dallas.
Bentley, Harry, Imperials, B. R.
Benson, Musical, The, Bijou, Adrian, Mich.
Berkes, The, Bijou, Wheeling, W. Va.
Bernard, Cassie, Rose Sydell, B. R.
Berzac's Circus, Orpheum, Los Angeles.
Beecher & Mave, 23 Atlantic, Bridgeton, N. J.
Berry & Berry, Orpheum, Denver.
Beyer & Bro., 293 Henry, N. Y.
Bicycle Bill, Sodoni's, Clinton, Ia.
Big Four, High School Girls, B. R.
Big City Quartette, K.-P, 58th St., N. Y.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bimm-Bomm-Brrr, Orpheum, San Francisco.
Binney & Chapman, Garden, Memphis, indef.
Birch, John, 114 W. 40, N. Y.
Bishop, Frances, Century Girls, B. R.
Bixley, Edgar, Boston Belles, B. R.
Black & Leslie, Unique, Eau Claire.
Black Hussars, K.-P., Newark, N. Y.
Block John J., Harry Bryant's, B. R.
Blue Cadets, Nickelodeon, Boston.
Blush, T. E., 3241 Haywood, Denver.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, Nov. 18-25, Publiliones, Havana, Cuba.
Booth, Great, & Bro., Empire, Bakersfield, Cal.
Bouldon & Quinn, Toms River, N. J.
Bowen Bros., Bijou, Winnipeg.
Bowers, Walters & Crooker, Haymarket, Chicago.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowman Bros., 326 W. 43, N. Y.
Boyce, Jack, Gayety, St. Louis.
Boyce Bros., 874 No. Randolf, Philadelphia.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Boyd & Veola, Bijou, Flint, Mich.
Bragg, John D., Toreadors, B. R.
Bradley & Davis, The Novelty, Denver.
Bradys, The, 721 Copeland, Pitsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brinn, L. B., Nov. 18, Pavilion, Newcastle, Eng.; Nov. 25, Hippodrome, Leeds, Eng.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brittons, The, Columbus, Cincinnati.
Brooks & Jeannette, 1602 Madison, N. Y.
Brooks & Clark, 2464 Patton, Phila.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Bartoletti, City Sports, B. R.
Brown & Wilmot, 71 Glen, Malden, Mass.
Brown & Wright, 163 W. 60, N. Y.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruno & Russell, Bennett's, Montreal.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Lyric, Terre Haute.
Burke, Minnie, Boston Belles, B. R.
Burton & Brooks, Fair Haven, N. J.
Buckleys, Musical, 207 Ave. B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.

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Burke, Wm. H., 84 Barston, Providence.
Burns, Morris, & Co., 54 Harmen, Jersey City.
Burns, Harry, Star, Wilkensburg, Pa.
Burtinos, The, Pantage's, Seattle.
Burton & Burton, 309 W. 55, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Vass, Roof Garden, Tulsa, I. T.
Busch Family, Excelsior Springs, Mo., indef.
Bush & Elliott, Washington, Spokane.
Bussier, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, Bennett's, Montreal.
Byron & Blanch, Grand, Fargo, N. D.
Byron & Langdon, Keith's, Providence.
Byrons' Musical Five, G. O. H., Indianapolis.

C

Caesar, Frank, & Co., Majestic, Ft. Worth.
Callahan & St. George, Keith's, Boston.
Callan & Smith, Temple, Ft. Wayne.
Cameron & Flanagan, Hammerstein's, N. Y.
Camp, Sheppard, Kentucky Belles, B. R.
Caldera, A. K., St. Charles Hotel, Chicago.
Calvin James, 445 W. 64, Chicago.
Caprice, Mlle., travel; 25, Orpheum, Salt Lake.
Campbell, W. S., Rose Sydell, B. R.
Carbrey Bros., Columbia, St. Louis.
Carmen, Great, O. H., Owego, N. Y.
Carrillo, Leo, Tremont, Boston.
Carr Trio, Vincennes, Ind.
Carr, Jessie, Toreadors, B. R.
Carroll & Cooke, Hotel York, N. Y.
Carroll, Joe, 231 Liberty, Paterson.
Carroll, Great, Fay Foster, B. R.
Carson & Willard, Nov. 25, Poli's, New Haven.
Carson Bros., 410 State, Brooklyn.
Carter, Taylor & Co., 444 W. 137, N. Y.
Carters, The, Orpheum, Painesville, O.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Pollard, 1922 W. 6th, Davenport, Ia.
Casey & Craney, Orpheum, Minneapolis.
Castanos, The, 104 W. 61, N. Y.
Cavana, Orpheum, Lincoln, Neb.
Chadwick Trio, Poli's, Scranton.
Chameroys, The, 40 Manhattan ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chapin, Benjamin, Hathaway's, Malden, Mass.
Chester & Jones, Novelty, Brooklyn.
Chinquilla & Newell, Grand, Covington, Mass.
Christy, Great Knickerbockers, B. R.
Church City Four, Strollers, B. R.
Clairmont, 3061 Ryder ave., N. Y.
Clarence Sisters, Bennett's, Quebec.
Clark & Duncan, Revere House, Chicago.
Clark, Edward, 1553 B'way, N. Y.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, Wilfred, Lambs Club, N. Y.
Clermonte, Frank & Etta, K.-P., Newark.
Claus & Radcliff, Trocadero, B. R.
Clemens, Kittie, Rose Sydell, B. R.
Cleveland, Claude & Marion, 215 Shurtleff, Chelsea, Mass.
Clinton, Chris, Star, Sonora, Pa.
Clipper Sisters, Bijou, Fargo, N. D.
Clito & Sylvester, Milleville, N. J.
Clive, Henry, & Co., Poli's, Worcester.
Clivatte, 374 Indiana, Chicago.
Coate, Charlotte & Sunflower, Bennett's, Hamilton.
Coccia & Amato, 217 W. 25, N. Y.
Cogan & Bancroft, 1533 Broadway, N. Y.
Cole & Coleman, Phillips', Richmond, Ind.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Connolly & Klein, Empire Show, B. R.
Contino & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Comarford, Vaughn, Broadway Gaiety Girls, B. R.
Cooke, Joe, Hathaway's, New Bedford.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Conn, Downey & Willard, Dec. 1, Columbia, Cincinnati.
Cooper & Robinson, Alhambra, N. Y.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cooper, Leo, & Co., Main, Peoria, Ill.
Coombs & Stone, Shubert, Utica.
Couthoui, Jessie, & Co., 6532 Harvard ave., Chicago.
Courtright, Wm., & Co., 01420 W. Mill, Spokane.
Cottons, Tha, Champagne Girls, B. R.
Craine, Long & Craine, Grand, Reading.
Craig, Richy, Garden, Buffalo.
Cowper, Jiminie, Empire, San Francisco.
Crawford & Manning, 258 W. 43, N. Y.
Creo & Co., Bijou, Kenosha, Wis.
Crickets, Orpheum, St. Paul.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred pl., London, Eng.
Cross, Will H., & Co., 440 No. Normal Parkway, Chicago.
Crystal, Herman, Parisian Widows, B. R.
Cummings & Merley, Unique, Los Angeles, indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimore.
Cyril, Herbert, Keith's, Columbus.

D

Dacre, Louie, Parisian Belles, B. R.
Dagnean & Bruce, Orientals, B. R.
Dagwell, Aurie, Mary Anderson, Louisville.
Dale, Dottie & Co., Crescent, Nashville.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Sydney, Guy Bros., Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Daly's County Choir, Shubert, Milwaukee.
Dailey Bros., Nov. 25, Hathaway's, New Bedford.
Darling, Fay, Lady Birds, B. R.
Darras Bros., K.-P. 58th St., N. Y.
Darrows, The, 49 Front, Owego, N. Y.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davies, Teddie, Bijou, Galesburg, Ill.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
Dawson & Whitfield, Nov. 25, Hathaway's, Malden.
Dean, Cliff & Co., Connors', So. Chicago.
Deery & Francis, 328 W. 36th, N. Y.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Delmar & Dexter, Great Anselme Co., Terre Haute, indef.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Poli's, Bridgeport.
De Graff Sisters, Trans-Atlantics, B. R.
Da Lisle, Mae, Colonial Belles, B. R.
Dalaphone, 54 Willoughby, Brooklyn.
De Coe, Harry, Orpheum, Salt Lake.
De Haven & Sidney, Auditorium, Lynn.
DeMora & Graceta, Imperial, B. R.
De Mutha, The, 26 Central, Albany.
De Voy & Miller, 209 E. 14, N. Y.
DeVeau, Hubert, Majestic, Chicago.
DeWitt, Burns & Torrance, K.-P. 125th St., N. Y.
Dee, John A., Alliance, O.
Deming, Joe, Bennett's, Hamilton.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dillon, Wm., Keith's, Detroit.
Dixon & Fields, travel; Dec. 2, Orpheum, Sioux City.
Dixon Bros., Orpheum, Yonkers.
Doherty, Lillian, 33a Charlottenstr., Berlin, Ger.
Donald & Carson, Poli's, New Haven.
Doner, Joe & Nellie, High Jinks, B. R.
Doherty, Jim, High Jinks, B. R.
D'Ort & Leonard, Casino, Buenos Aires.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48th, N. Y.
Dowling, John, Toreadors, B. R.
Downey, Leslie T., Electric, Racine, Wis.
Doyle, Phil, Lady Birds, B. R.
Doyle, Maj. Jas. D., Majestic, Birmingham.
Dreano, Josh., Crystal, Rock Island, Ill.
DuBois, The Great, Vaudeville, Lexington, Ky.
Dudley, O. E., Crystal, Elwood, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Poli's, Waterbury, Conn.
Dunn & Francis, Empire, Hoboken.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., Portland, Portland, Ore.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, Jeanette, Hotel Albany, N. Y.

E

Earle & Bartlett, Carlstadt, N. J.
Eckel & DuPree, 1017 Myrtle Ave., Brooklyn.
Eckhoff & Gordon, Keith's, Boston.
Edmonds & Haley, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwin, George, Lyric, Kensington, Ill.
Ehrendall Bros., Majestic, Streator, Ill.
Elastic Trio, Majestic, Pittsburg.
Eldredge, Grand, Marion, Ind.
Eldredge, Press, 11 Oxford Terrace, Hyde Park W., London.
Elzer, Carrie, Tiger Lillies, B. R.
Elen, Gus, Edith Villa, Thurleigh Ave., Balham, London.
Elliott & West, Bijou, Oshkosh, Wis.
Eller, Goldie, Fay Foster, B. R.
Ellis-Nowlin Tronpe, Bennett's, Quebec.
Elinore Sisters, Poli's, Worcester.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lilies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central ave., Brooklyn.
Emerald, Minnie, Nov. 18, Hippodrome, Hamilton, Scotland; Nov. 25, Empire, Glasgow, Scotland.
Emmett, Gracie, Hathaway's New Bedford.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Nov. 1-30, Frankfort, Ger.
Erb & Stanley, Moline, Ill.
Ernests, Three, National, San Francisco.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Willa, Jolly Grass Widows, B. R.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evans, Billy, Colonial Belles, B. R.
Evans, Chas. E., Majestic, Chicago.
Evans Trio, 207 E. 14th, N. Y.
Everett, Ruth, Ideals, B. R.
Everett, Sophie & Co., Family, Davenport.

F

Fairchilds, Mr. and Mrs. Frank, Majestic, Brazil, Ind.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Shea's, Buffalo.
Fantas, Two, Orpheum, Springfield, O.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Farrell Taylor Trio, G. O. H., Indianapolis.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 161 E. 122d, N. Y.
Faye, Elsie, Maryland, Baltimore.
Felix & Barry, Bennett's, Hamilton.
Fentelle & Carr, Keith's, Providence.
Ferry, Star, Chicago.
Ferrell Bros., Chase's, Washington.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson, Barney & Dick, Bijou, Fon du Lac, Wis.
Fernade May Duo, Temple, Ft. Wayne; Nov. 25, Hopkins', Louisville.
Field Boys, Keith's, Boston.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____

Permanent Address _____

Temporary " _____

Week		Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

Fields & Hanson, Gayety, So. Chicago.
Fields & Wesley, Parisian Widows, B. R.
Filson & Errol, 123 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Box 93, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rents-Santley, B. R.
Fiske & McDonough, Majestic, Houston.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Flatow & Dunn, 208 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Chas. Leonard, Columbia, Cincinnati.
Flower, Dick J., Nov. 25, Orpheum, Oakland.
Flynn, Jas. A., 1213 Penn. av., Washington, D. C.
Fogerty, Frank, Shea's, Toronto.
Follett, Lonnie, 150 E. 107, N. Y.
Forbes, Mr. & Mrs., K.-P. 23d St., N. Y.
Fords, Four, Colonial, N. Y.
"Fords Famous," 391 Gates, Brooklyn.
Foremau, Edgar & Co., Family, Spokane.
Forrest, Edythe, Innocent Maids, B. R.
Forrester, Sidney, Bell, Oakland.
Foster & Foster, Travel, Orpheum, Kansas City, Mo.
Fox, Will H., Nov. 18, Hippodrome, Hamilton, Scotland; Nov. 25, Empire, Glasgow, Scotland.
Fox, Mort, Parisian Widows, B. R.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Frank, George, Lady Birds, B. R.
Franklin & Green, Maryland, Baltimore.
Francis, Harry, Jolly Girls, B. R.
Freligh, Lizzie, Trans-Atlantics, B. R.
Frevoli, Frederick, O. H., Readiug.
Frey & Allen, Ideals, B. R.
Fredo & Dare, Olympic, Chicago.
Frederick Bros. & Burns, Orpheum, Brooklyn.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Freeman Bros., Bell, Oakland.
French, Henri, Orphenm, Oakland.
Frey Trio, Chicago Post, Chicago.
Futurity Winner, Vaudeville, Norfolk.

G

Galande, 63 Sumner, Brooklyn.
Galetti's Monkeys, Majestic, Dayton, O.
Gallagher & Barrett, Cook's, Rochester.
Galloway, Albert E., Orpheum, Turtle Creek, Pa. indef.
Garden & Somers, Toreadors, B. R.
Gardiuer Children, 195 No. 1, Philadelphia.
Gardner, Andy, Bohemians, B. R.
Gardiner & Vincent, Nov. 18, Empire, Inderland, Eng.; Nov. 25, Edinburg, Scotland.
Gardiner, Jack, Poli's, Springfield.
Gartelle Bros., 416 S. Main, Gloveraville, N. Y.
Gavin, Platt & Peaches, 4417 3 ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, Family, Davenport.
Gebrue, Mayme, & Co., O. H., Pittsburg.
Geiger & Walters, Orpheum, Omaha.
Genaro's Baud, G. O. H., Syracuse.
Genaro-Theol Trio, 1-30, Battenberg, Leipsig, Ger.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillespie, Ed, Orpheum, Oakland.
Gilbert & Katen, Bennett's, Ottawa.
Gilbert, Jane, K.-P. 58th St., N. Y.
Gilmore, Stella, Jolly Girls, B. R.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rents-Santley, B. R.
Godfrey & Henderson, 208 E. 34, N. Y.
Goetz, Nat, 1818 Tree, Donora, Pa.
Golden & Hughes, Gaiety, So. Chicago.
Goldin, Horace, Nov. 15-30, Circus Variete, Copenhagen, Denmark.
Gordon & Marx, Keith's, Cleveland.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, Shea's, Buffalo.
Gordon, Max, Reeves Beauty Show, B. R.
Gorman & West, Vaudeville, Williamsport, Pa.
Goss, John, Star, McKees Rock, Pa.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Merry Maidens, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Bijou, Duluth, Minn.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory's Five, Nov. 16-30, Central, Chemnits, Ger.
"Griff," Shubert, Utica.
Grimes, Tom & Gertie, Star, New Castle, Pa.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Haley, Harry R., Arcade, Brownsville, Pa.
Hammond & Forrester, 101 W. 83, N. Y.
Hanson & Drew, Lyric, Cleveland.
Hanson & Nelson, Colonial, Lawreuce.
Hart, J. C., & Co., Tiger Lilies, B. R.
Harmonious Four, Elks' Temple, Kalamazoo.
Hayes & Carew, Bohemians, B. R.
Harris, Sam, Star, New Kensington, Pa.
Hart, Sadie, 1168 Jackson, N. Y.
Harland & Rollison, 224 W. 14, Kansas City.
Harlowe, Beatrice, High Jinks, B. R.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minais, Rollickers, B. R.
Harvey & Adams, O. H., Alberton, Ga.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Haskell, Loney, Keith's, Clevelaud.
Hawtrey, Wm. F., & Co., Keith's, Jersey City.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, E. C., Empire, Watertown, Wis.
Haymau & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Nov. 18, Empire, Caisloll, London, Eng.; Nov. 25, Newcastle-on-Tyne, London.
Heath, Thoms G., Orpheum, Denver.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Heim Children, Majestic, St. Paul.
Heilhacks, The, 2910 Armour, Chicago.
Heilman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Henry, Capt., Majestic, Dallas.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 39th, N. Y.
Herbert the Frogman, Nov. 13-Dec. 1, Hot Springs, Ark.
Hertzman, Julia, Imperials, B. R.
Herrmann, Adelaine, Gilsey House, N. Y.
Hess Sisters, 258 W. 55, N. Y.
Hewlettes, The, Frits, Portland, Ore., indef.
Hibbert & Warren, Empire, Hoboken.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2639 Iowa ave., St. Louis.
Hill, Cherry & Hill, Gay Morning Glories, B. R.
Hilliard, Robert, Keith's, Columbus.
Hiltons, Marvelous, Fay Foster, B. R.
Hines & Remington, Harrison, N. Y.
Hinman, Capt. Sidney, Scenic, Hartford, Conn.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emil, & Co., Poli's, Scranton.
Hoffmans, Cycling, Lyric, Terre Haute.
Holdsworths, The, Orphenm, Minneapolis.
Holman, Harry, Family, Pittston, Pa.
Holt, Alf., Moss Stoll Tour, England, indef.
Horton & La Triska, Bijou, Duluth, Minn.
Howard & Cameron, 479 N. Clinton Ave., Rochester
Howan & Kearney, Orientals, B. R.
Howard & Howard, Union Sq., N. Y.
Howard & St. Clair, Charing Cross Rd., London, Eng.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard, May, 3603 Prairie ave., Chicago.
Howard's Ponies & Dogs, Bloomington, Ind.
Hoyle, William, 16 S, Attleboro, Mass.
Hoyt, Frances, & Co., Lyric, Mobile.
Hughes & Mazie, Bijou, Oshkosh, Wis.
Hughes, Florence, Harry Bryaut's, B. R.
Hnested, Sadie, Yankee Doodle Girls, B. R.
Hurleys, The, Keith's, Boston.
Huston, Arthur, Orpheum, Atlanta.
Hntchison Children, Revere House, Chicago.
Hntchison's Comedians, Revere Honse, Chicago.
Hyde, Walt. M., & Co., 3506 5, Pittsbnrg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Cheme Lake, Clifton, Me., indef.

I

Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Immensaphoue, Majestic, Chicago.
Iaman, The Great, 312 W. 24, N. Y.
International Comiques, Wine Guy Co., B. R.
Irwin, Flo, Cook's, Rochester.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 350 Mass. ave., Boston.

J

Jack Lew & Bro., Sipe's, Kokomo, Ind.
Jackson, Harry & Kate, Sheedy's, Fall River.
Jacobs & West, Sam Devere, B. R.
James Byron, Bijou, Flint, Mich., indef.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Penfrew, 38 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3 ave., N. Y.
Johnson, Geo., Scribner's Big Show, B. R.
Johnson, Jess P., G. O. H., Morganstown, W. Va.
Johnsons, Musical, Nov. 18, Palace, Leicester, Eng.; Nov. 25, Empire, Sheffield, Eng.
Johnston & Buckley, Empire, B. R.
Jones & Walton, Temple, Ft. Wayne.
Jones & Sutton, Yonkers, N. Y.
Jordan, Tom, Lady Birds, B. R.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kalmo, Chas. & Ada, Maywood, N. J.
Kaufman Bros., Novelty, Oakland.
Keegan & Mack, 92 3 Ave., N. Y.
Keeley Bros., Keith's, Providence.
Keene, Jnggling, 1360 Boston Rd. N. Y.
Kelly, Sam & Ida, Lyric, Ft. Smith, Ark.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, K.-P. 125th St., N. Y.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Cook's, Rochester.
Kemp's Tales of the Wild, G. O. H., Pittsburg.
Kennedy Bros. & Mac, Family, Pottsville, Pa.
Kennedy & Wilkens, Court, Salem, Mass.
Keno & D'Arville, Olympic, Chicago.
Kenyon, Healy & Allman, 112 Knoxville, Peoria.
Ketler, Joseph R., Wasson's, Joplin, Mo.
Kherns, Arthur H., Palace Hotel, Chicago.
Klein, Otto Bros. & Nicholson, 16 W. 36, Bayonne.
Kingsbury, The, Grand, Morganstown, W. Va.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 843 N. Clark, Chicago.
Kinsons, The, Arcade, Toledo.
Kirschhorns, 207 So. 13, Omaha.
Klare, Kathrin, Acme, Sacramento.
Knight & Seaton, Lyric, Ft. Worth.
Knight Bros. & Sawtelle, Empire, Patersou.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysiaa Grove, Tucson, Aris.
Kooper, Harry J., High Jinks, B. R.
Kokin, Mignonette, Majestic, Dayton, O.
Kohler & Marion, O. H., Oil City, Pa.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollius & Clifton, Dominion, Winuipeg.
Koppe, Orpheum, Portsmouth, O., indef.
Kratons, The, K.-P. 23d St., N. Y.
Kretore, 119 Wash., Altoona, Pa.
Kurtis-Busse, Majestic, Birmingham.

L

La Clair & West, Avenue, Duquesne, Ia.
Ladell & Crouch, Orpheum, Oakland.
La Delles, Four, Orpheum, Lima, O.
Lakola, Harry, Box 76, Fernando, Cal.
Lambert & Williams, Irwin's Big Shows, B. R.
Lamb & King, Crystal, Elwood, Ind.
Lamb's Manikins, Vaudeville, Paris, Ill.
Lavine & Leonard, Nov. 30, Wintergarten, Berlin, Germany.
La Maze Bros., Orpheum, Boston.
LaMont's Cockatoos, Lyric, Danville, Ind.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Tell Bros., O. H., Williamsport, Pa.
La Toy Bros., Palace Hotel, Chicago.
La Van & La Valette, Majestic, Pittsburg, indef.
La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, Novelty, Brooklyn.
Lavette & Doyle, 846 N. 2 Hamilton, O.
La Ville & Sinclair, Poli's, Waterbury.
La Vine Cimaron Trio, Proctor's, Troy.
Lavine & Hurd, New Century Maids, B. R.
La Toska, Orpheum, Sioux City.
Lawrence, Pete, Al Reeves' Big Show, B. R.
Le Gray, Dollie, Bijou, Racine, Wis., indef.
Lee Tung Foo, Poli's, Scrantou, Pa.
Le Pelletiers, Anditorium, Lynn.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
LeClaire & Bowen, Majestic, Johnstown, Pa.
Le Fevre & St. John, Olympic, So. Bend.
Leigh, Andrew, Lady Birds, B. R.
Leighton's, Three, Gotham, Brooklyn.
Leonard, James F., Yankee Doodle Girls, B. R.
Leouard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Lenore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Nov. 25, Orpheum, Oaklaud.
Lester, Will, Hathaway's, Malden, Mass.
Levino, Dolph & Susie, Garrick, Burlington, Ia.
Levy, Bert, Shea's, Toronto.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Harr, 125 W. 16, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calijui, Fay Foster, B. R.
Lind, Bennett's, Hamilton.
Linn, Benu, Half Dime, Jersey City, N. J., indef.
Lipman & Lewis, Bijou, Adrian, Mich.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, Williard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Loraine, Oscar, Shea's, Toronto.
Louise & Dottie, Bowery Burlesquers, B. R.
Lovitt's, The, 314 Beverly Road, Brooklyn.
Lowe, Musical, 238 3d ave., N. Y.
Lowell & Lowell, Moss & Stoll, Eng., to Nov 23.
Lucas, Jimmie, Empire, Paterson.
Luce & Luce, Union Sq., N. Y.
Luckies, Two, 397 Sumter, Brooklyn.
Lucy, Lucier & Co., Orpheum, Salt Lake.
Lukens, 4, Reading, Pa.
Lutz Bros., Nov. 18-20, Family, Clinton, Ia.; Nov. 21-24, Family, Rock Island, Ill.
Lyons, J., Champagne Girls, B. R.

M

Macks, Two, 245 N. 59, Phila.
Mack & Dugal, Star, Seattle.
Mack, James, Wesley, Rose Sydell, B. R.
Maddeu, Mary, Lyric, Joplin, Mo.
Maguire, H. S., Phila., Pa.
Makarenkos, Duo, Hathaway's, Malden.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Mantell's Marionettes, Crystal, Trinidad, Col.
Macarte Sisters, Keith's, Philadelphia.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
Marco Twins, World Beaters, B. R.
Marlo, Berger & Marlo, 62 E. 8, N. Y.
Mardo Trio, Washington Society Girls, B. R.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Markley, Frank, Bijou, Eau Claire, Wis.
Marlowe, Plunkett & Co., Family, Carbondale, Pa.
Martin, Dave & Percie, Vandeville, Paris, Ill.
Martynne, C. B., Orpheum, Leavensworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martiu & Cronch, 907 So. 12, Springfield, Ill.
Marshall & King, Rents-Santley, B. R.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Mason & Filbnrn, Coenr d'Alene, Spokane, indef.
Mason & Doran, Sheedy's, Fall River, Mass., indef.
Masou & Keeler, Orpheum, Denver.
Mason & Shannon, Lyric, Dayton, O.
Masse, Ed & Nettie, Portland, Pa.
Mathews, Joca, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., La Salle, Keokuk, Ia.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McCale, Larry, Imperials, B. R.
McCree, Jnnie, LaSalle, Chicago, indef.
McFarland, Frank, 311 W. 142, N. Y.
McPhee & Hill, 309 3d Ave., N. Y.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Armory, Binghamton, N. Y.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Trent, Trenton.
McCabe, Jack, Century Girls, B. R.
McCormick, Hugh, Lyric, Joplin, Mo., indef.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McGrath & Paige, 58 Washington, Middletown, Conn.
Melvia Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Merritt, Raymond, Empire, Los Angeles, indef.
McGregor, Lulu, Grand, Altoona, Pa., indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Milmar Bros., Bijou, Kanakee, Ill.
Milton & Medallion, Family, Moline, Ill.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, Lady Birds, B. R.
Miller, Elizabeth, Wieland, Morganstown, W. Va.
Millership Sisters, Watson's, B. R.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Nov. 1-30, Appolo, Vienna, Austria.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinu, 20 Bay 26, Bensenhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 B'way, N. Y.
Montambo & Hurl Falls, Empire, B. R.
Montrose, Louise, Alhambra, N. Y.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery & Moore, Bennett's, London.
Montray, 814 Western ave., Allegheny, Pa.
Mooney & Holbein, Nov. 18, Hammerstein's, Duchess, Balham, Eng.; Nov. 25, Palace, Chatham, Eng.
Moorehead, Harry (Dreamlsad), Norfolk, Va., indef.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Moore, Billy, Orpheum, Canton, O.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1724½ Main, Parsons, Kan.
Morris & Kramer, Dainty Duchess, B. R.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morton, Bessie, Wasson's, Joplin, Mo.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Mozart, Fred & Eva, Orpheum, Omaha.
Mueller & Mueller, Orpheum, Omaha.
Mullen & Corelli, Orphenm, Kansas City, Mo.
Muller, Chum & Muller, Majestic, Houston.
Mullini Sisters, Washington Society Girls, B. R.
Mnuger, Mort M., Frankfort, Ind.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 309 3d avenue, N. Y.
Murphy, Whitmau Co., 114 W. 40, N. Y.
Murphy, Geo. P., Tiger Lillies, B. R.
Murray, Clayton & Drew, 1553 Broadway.
Murray Sisters, Keith's, Boston.
Murray, Elizabeth, G. O. H., Syracuse.
Murray, Wm. W., K.-P. 23d St., N. Y.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Theatorium, Mt. Pleasant, Pa.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Pantagelafairia, Man., Can.
Narelle, Marie, Christchurch, New Zealand, indef.
Natns, Julie, Tiger Lillies, B. R.
Nawn, Tom & Co., 420 West 52d, W. Phila.
Neff, John, Garrick, Burlington, Ia.
Neills, Neill & Chapmau, Dominion, Winnipeg.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson, Ned, Majestic, Pittsburg.
Nelson, Tony, Nov. 1-30, Apollo, Dusseldorf, Ger.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Nov. 14, Leicester, London, Eng.
Newman, Jules, Lady Birds, B. R.
Newman, Harry, Bijou, Decatur, Ill.
Niemeyer & Odell, Blue Ribbon Girls, B. R.
Nicolai, Ida, Bohemians, B. R.
Night with the Poets, Orpheum, Denver.
Noble, Billy, 20th Centnry Maids, B. R.
Noblette & Marshall, Majestic, Evansville.
Nolan, Fred, Boston Belles, B. R.
North, Bobby, 45 W. 116, N. Y.
Nosses, The, 179 W. 47, N. Y.
Nowlin, Dave, Dodge's, Keokuk, Ia.
Nugent, J. C., Crystal, Milwaukee.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2068 Straud, Seattle.
Odell & Kinley, Mohawk, Schenectady.
Ogden, Helen, 279 Clybourne, Chicago.
O'Hanna, San, Orpheum, Omaha.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Ouetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
O'Neill, J. H., & Co., Star, Homestead, Pa.
O'Neil, Tommie, White's Gaiety Girls, B. R.
Orma, Grace, Orpheum, Lincoln, Neb.
Orloff, Olga, Toreadors, B. R.
O'Rouke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbnry, Mass.
Our Quartet, Crystal, Frankfort, Ind.

P

Palmer & Dockman, Lyric, Carthage, Mo.
Palmer & Saxton, 119 E. 14, N. Y.
Palfrey & Hoefler, Riverside, R. I.
Papinta, Nov. 16-30, Mellinus, Hanover, Ger.
Paradise Alley, Poli's, Bridgeport.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1268 E, 25th, Los Angeles.
Pattee, Mable, Star, Homestead, Pa.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piqno, Hammerstein's, N. Y.
Pendletons, The, 135 Pittsburg, New Castle, Pa.
Pero & Wilson, Irene Meyers Co., E. Liverpool, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pelot, Fred & Annie, Poli's, Waterbury.
Pepper Twins, Grand, Paducah, Ky.
Perry, Frank L., Bijou, Battle Creek.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Clayton, Ideals, B. R.
Petching Bros., Colnmbia, Cincinnati.
Peters, Phil & Nettie, Grand, Indianapolis.
Piercy & Fulda, 1926 Patterson, Baltimore.
Phillips Sisters, Fred Irwin's Big Show, B. R.
Piccolo Midgets, Orpheum, Omaha.
Pike, Lester, Fairhaven, N. J.
"Polly Pickles' Pets in Petland," Orphenm, Boston.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Hartwell, Champagne Girls, B. R.
Potter & Harris, Haymarket, Chicago.
Powers Bros., 15 Trask, Providence.
Powers, Eddie, Orpheum, So. Bend.
Power, Coletta & Co., Family, Clinton, Ia.
Powers, Mr. & Mrs. John T., Nov. 18, Pastor's, N. Y.
Prampin Trio, 347 W. 40, N. Y.
Pritzkow, Lenis, Century Girls, B. R.
Probst Trio, Pottsville, Pa.
Pryors, The, Empire, Los Angeles.
Psycho, Mlle., Mansfield, O., indef.
Pudgie & Emmett, Bijou, Fargo, N. D.
Pullman Porter Maids, G. O. H., Pittsburg.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern),
Quinu & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Bennett's, Quebec.
Rain Dears, Alhambra, N. Y.
Rainbow Sisters, Empire, Uniontown, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Rastus & Banks, Nov. 17, Theatre Royal, Warmingtown, Eng.; No. 25, Hippodrome, Acovington, Eng.
Ranfs, The, Olympic, So. Bend.
Rawson & June, Phoenicia, N. Y.
Ray, Fred, & Co., Nov. 8, Orphenm,, Kansas City, Mo.
Raymond, Fredericka, 16 E. 88th, N. Y.
Raymond & Harper, Bijou, New Orleans.
Raynor, Val, Trans-Atlantics, B. R.

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MADDOX AND MELVIN

See Wesley & Pincus

Since we never played a theatre so small it could not boast a "GALLERY," can not say whether we need one or not in order to prove our worth. Mr. EDWARD GRAY ("Chooser") may be able to inform us how such a "Honk-a-Tonk" (as he is accustomed to them) really looks.

Theo Carew

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NOVEL SCENIC PRODUCTION ORIGINAL MUSICAL SKETCH COMPANY OF SIX
WRITTEN and will be PRODUCED by
WILFRED CLARKE, Lambs' Club, New York

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"FROLICS IN A DINING ROOM"
Big Success on Western States Circuit.

Have Your Card in Variety

Reattino & Stevens, Bennett's, Montreal.
Reded & Hadley, World Beaters, B. R.
Redford & Winchester, Orpheum, Reading.
Regal Trio, Family, Elmira.
Rego, Jimmie, Yale's, Kansas City, Mo.
Reid Sisters, 53 Broad, Elizabeth..
Reed & Earl, R. R. No. 3, Box 316, Los Angeles.
Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Orpheum, San Francisco.
Renard's Three, Majestic, Chicago.
Rennee Family, Orpheum, Rockford, Ill.
Rezsetta & Lyman, Trocadero, B. R.
Revell, Nellie, 148, Dearborn, Chicago.
Rever & Yuir, Champagne Girls, B. R.
Reynard, Ed F., Poli's, Waterbury.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rice & Cohen, Haymarket, Chicago.
Rice & Elmer, Howard, Boston.
Rice & Walters, Boston Belles, B. R.
Rich, Jack & Bertha, Family, Butte.
Richards, Chris, Orpheum, Kansas City, Mo.
Rich Duo, 164 E. Randolph, Chicago.
Riley, Frank, Orientals, B. R.
Rinaldos, The, Young's, Atlantic City.
Ring & Williams, Orpheum, Mansfield, O.
Roberts, Four, 140 W. 36, N. Y.
Robert-de-Mont Trio, Lyric, Danville, Ill.
Robisch & Childress, 341 No. Clark, Chicago.
Robinson & Grant, 206 8th Ave., N. Y.; care of Foley.
Robinson, Parquette Trio, K.-P. 125th St., N. Y.
Robinson, Tom, Scribner's Big Show, B. R.
Robyns, Mr. and Mrs., Mohawk, Schenectady.
Rockaway & Conway, Bijou, Lansing, Mich.
Rogers & Deely, Hudson Theatre Bldg., N. Y.
Rogers & Mackintosh, Majestic, Ft. Worth.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, Keith's, Lawrence, Mass.
Rooney, Katie, Orpheum, Boston.
Roscoe & Sims, Rentz Santley, B. R.
Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Lewis, Nov. 18, Palace, Manchester, Eng.; Palace, Belfast, Ireland.
Rosse & Simms, Bowery Burlesquers, B. R.
Rossek, Jack, Air-Dome, Leavenworth, indef.
Roxie & Wayne, Bijou, Battle Creek.
Royal Musical Five, Temple, Detroit.
Russell, Grace M., Nov. 18 Unique, Los Angeles.
Russell, Fred, Bowery Burlesquers, B. R.
Russell, Fred P., 486 W. 136, N. Y.
Russell & Davis, 707 3 Ave., Columbus, Ga.
Ryan & Richfield, Sayville, L. I.

S

Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Sandow & Lampert, Orientals, B. R.
Schaar Trio, 3130 Commercial, So. Chicago.
Schell's, Mme., Circo Bell, Mexico City, to Jan. 4.
Schepp, Grover, Rollickers, B. R.
Schmidling, Harry H., 287 W. Monroe, Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Mike, 223 3d avenue, N. Y.
Scott, Edouard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Seguin, Wood, Eugenia, 2314 Hollywood, Toledo.
Seymour Sisters, Orpheum, Lima, Oo.
Seymour, O. G., & Co., Lyric, Lincoln, Neb.
Seyons, The, Parisian Belles, B. R.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Empire, Aberdeen, Wash.
Sheck Bros., Hathaway's, New Bedford.
Sherman & Fuller, 853 N. 3, Reading, Pa.
Shirbart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Middagh, Brooklyn.
Sieger, Lillian, Harry Bryant's, B. R.
Stith & Stith, Orpheum, Chillicothe, O.
Side Show, Haymarket, Chicago.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sidonias, The, Parisian Belles, B. R.
Sidonne & Kellie, 424 E. Chicago Ave., Chicago.
Silver Stars, Boston, Lowell, Mass.
Simpsons, The Musical, 204 E. 52, N. Y.
Sinclay's Dogs & Cats, Unique, Sheboygan, Wis.
Slater & Finch, Cherokee, Ia.
Sloan, Grace, Nov. 25, Orpheum, Oakland.
Smith & Arado, 325 Converse ave., E. St. Louis.
Smith & Convey, Trans-Atlantics, B. R.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Keith's, Columbus, O.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, indef.

SPISSELL BROS. & MACK
IN "CAFE DE PARIS."
Week Nov. 18, Columbia, Cincinnati.

Spooler, Lew H., Empire, B. R.
Stadium Trio, Bijou, Lacrosse, Wis.
Stafford & Stone, Dixieland, Jacksonville, Fla.
Stanley, Mr. and Mrs. W. H., 443 Central, Brooklyn.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, Empire, Col. Springs, Col.
Steinert & Thomas, 120 W. 135, N. Y.
Steger, Julius, & Co., Shea's, Toronto.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydell, B. R.
St. Elmo, Leo, 1553 Broadway, N. Y.
St. Onge Bros., Bijou, Winnipeg.
Stuart & Keeley, Lyric, Kensington, Ill.
Sturgis, Ida, Imperials, B. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sunny South, Orpheum, Minneapolis.
Snbers, Emilie, Orpheum, New Orleans.
Sutcliffe Troupe, Nov. 18, Empire, Oldham, Eng.; Nov. 25, Palace, Gloucester, Eng.
Sullivan & Pasquelans, Hopkins', Louisville.
Sutton & Sutton, High School Girls, B. R.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Sylows, The, Parisian Belles, B. R.
Symonds, Jack, Bijou, Jackson, Mich.
Syts & Sytz, 1841 So. Front, Philadelphia.

T

Taneens, O. H., Dover, N. J.
Tanna, Family, Carbondale, Pa.
Tanean, Felix & Claxton, 321 E. 86d st., N. Y.
Taylor, Tell, La Salle, Chicago, indef.
Taylor & Crawford, Sioux City, Ia.
Tegge & Daniel, Orpheum, Canton, O.
Tenors, Four, Pat White's Gaiety Girls, B. R.
The "Quartette," Orpheum, San Francisco.
Thompson & Carter, City Sports, B. R.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.
Tiddlewinks & Dugan, 508 Hudson, N. Y.
Tinney, Frank H., 812 Moore, Phila.
Tom-Jack Trio, Olympic, Chicago.
Torcat, Poli's, Worcester, Mass.
Toys, Musical, Morristown, N. J.
Travers, Belle, Orientals, B. R.
Trillers, The, 346 E. 20, N. Y.
Truesdell, Mr. and Mrs. Howard, Poli's, New Haven.
Trocadero Quartet, Dixieland, Jacksonville, Fla., indef.
Tyce, Lillian, Orpheum, Los Angeles.

U

Unita & Pearl, Nov. 24, International Fair, San Antonio.

V

Vagges, Family, Davenport, Ia.
Valadons, Aerial, Orpheum, Portsmouth, O.
Valdare & Varno, Noblesville, Ind.
Valmore, Mildred, Toreadors, B. R.
Valveno Bros., 107 E. 31, N. Y.
Van, Charles & Fannie, Orpheum, Yonkers.
Van Cleve, Delton & Pete, Orientals, B. R.
Vardaman, 270 W. 39, N. Y.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Vasco, Scala, Cirque Carrie, Amsterdam, Holland.
Vedmars, The, 749 Amsterdam, N. Y.
Vermetti, Carpatii Trio, Oct 28-Nov. 18, Circus Busch, Berlin.
Viola & Engle, 123 Montauk Ave., Brooklyn.
Violets, Three, Middletown, O.
Voelker Mr. & Mrs. Frederic, Orpheum, St. Paul.

W

Waddell, Fred & Mae, Lyric, Lincoln, Neb.
Waggand & Waggand, 205 Hull, Brooklyn.
Walters, Harry, 1553 Bway., N. Y.
Watson & Little, Nov. 25, Trent, Trenton.
Watson, Fred, Nov. 25, Orpheum, Oakland.
Walton, Irving R., Irwin's Majestic, B. R.
Waller & Magill, 102 7th avenue, N. Y.
Ward, Alice Lillian, Acme, Sacramento.
Ward, Chas. B., Acme, Sacramento.
Ward Trio, 640 32, Milwaukee.
Warren & Brockway, Fay Foster, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenney, Poli's, Worcester.
Watson, Joe. K., Rollickers, B. R.
Webb, Josie, Tiger Lillies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
Wentworth, Vesta & Teddy, Dainty Dutchess, B. R.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West & Van Sicien, G. O. H., Portland, Ore.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Whalen & West, Nov. 25, Cambridge Music Hall, London, Eng.
Wheeler Children, 2414 N. 25, Philadelphia.
Wheelers, The, N. Y. Stars, B. R.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 805 W. 42, N. Y.
White, Ed & Rolla, Unique, Minneapolis.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whittle, W. E., Orpheum, Yonkers.
Whitehead, Joe, 408 W. 33d, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Whitman, Frank, Bennett's, London.
Wiggans, Joe, Imperials, B. R.
Wilder, Marshall P., 256 W. 97, N. Y.
Wills & Hassan, Shea's, Buffalo.
Williams, Thompson & Copeland, Majestic, Birmingham.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Richard, Cole Bros., C. R.
Williams, Sam, Keith's, Philadelphia.
Williams & Melburn, Flight of Princess Co.
Williams & West, High Jinks, B. R.
Wilson Bros., Poli's, Hartford.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, Gaiety, St. Louis.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilton, Belle, Vanity Fair, B. R.
Wolff Bros., Circo Bell, Mexico.
Wolfing's Educated Stallions, Fair, Beaumont, Tex.
Wilson, Sam, High Jinks, B. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woods & Woods, Main, Peoria, Ill.
Woodford's Animals, Rose Sydell, B. R.
Wordette, Estelle & Co., Union Sq., N. Y.
World & Kingston, Columbia, St. Louis.
Work & Ower, Poli's, Waterbury.
Worthley, Minthorne, 125 Lexington, N. Y.

Y

Yalto Duo, 220 W. 38, N. Y.
Yomamato Bros., Emerald, Adams Co., O.
Young & De Vole, Hopkins', Memphis.
Young, Harry C., Lady Birds, B. R.
Young, Ollie, & Bros., Mary Anderson, Louisville.

Z

Zamloch & Co., Bell, Los Angeles.
Zanettos, The, Keith's, Philadelphia.
Zanoras, Cycling, Lyric, Kensington, Ill.
Zaras, 4, 104 W. 40, N. Y.
Zaseli-Vernon Co., 141 E. 15, N. Y.
Zeda, H. L., Unique, Minneapolis.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 248½ 1, Portland, Ore.
Zeno, Jordan & Zeno, Bennett's London.
Ziska & King, Cook's, Rochester.
Zolas, The, Monarch Hotel, Chicago.
Zimmerman, Al., Empire, B. R.

BURLESQUE ROUTES

WEEK NOVEMBER 18.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

Americans, Columbia, Boston.
Avenue Girls, Star, Toronto.
Bachelor Club, Gayety, Milwaukee.
Behman's Show, Gaiety, Brooklyn.
Blue Ribbons, Garden, Buffalo.
Bon Tons, Gayety, Baltimore.
Boston Belles, Corinthian, Rochester.
Bohemians, Bon Ton, Jersey City.
Bowery Burlesquers, 125th St. Music Hall, N. Y.
Brigadiers, L. O.; 25-27, Lyceum, Troy; 28-30, Gayety, Albany.
Broadway Gaiety Girls, Gotham, N. Y.
Bryant's, Harry, Olympic, Brooklyn.
Casino Girls, Majestic, Kansas City.
Century Girls, Colonial, Cleveland.
Champagne Girls, Monumental, Baltimore.
Cherry Blossoms, Bowery, N. Y.
City Sports, Casino, Philadelphia.
Colonial Belles, Star, St. Paul.
Cracker Jacks, Lyceum, Boston.
Dainty Duchess, Murray Hill, N. Y.
Dreamlands, Eighth Avenue, N. Y.
Empire Show, 18-20, Terre Haute; 21-23, Indianapolis.
Fay Foster, 18-20, Jacobs', Paterson; 21-23, Star, Scranton.
Girl From Happyland, Gayety, Detroit.
Golden Crook, Gayety, Indianapolis.
High Jinks, Trocadero, Philadelphia.
High School Girls, L. O.; 25, Eighth Ave., N. Y.
Ideals, Dewey, N. Y.
Imperial, Standard, St. Louis.
Irwin's Big Show, 18-20, Gilmore, Springfield; 21-23, Empire, Albany.
Jersey Lilies, Gayety, Pittsburg.
Jolly Grass Widows, 18-20, Gayety, Albany; 21-23, Lyceum, Troy.
Jolly Girls, Buckingham, Louisville.
Kentucky Belles, Avenue, Detroit.
Knickerbockers, L. O.; 25, Majestic, Kansas City.
Lady Birds, Academy, Pittsburg.
Lid Lifters, Empire, Cleveland.
Majestics, Westminster, Providence.
Masqueraders, Greenwald's, New Orleans.
Merry Makers, Dewey, Minneapolis.
Merry Maidens, Bijou, Philadelphia.
Miss New York, Jr., Empire, Chicago.
Morning Glories, Gayety, Birmingham.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS. 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 8. New York, Nov. 16, 1907. No. 11.

"Yesterday," By CHAS. K. HARRIS
The Ballad Hit of To-day

"My Virginia," By CHAS. K. HARRIS
The March Song Hit

"Dreaming, Love, of You" —HARRIS

"Just Because I Loved You So" —HARRIS

The Finest Slides in America for the above, $5 per set.

THE ROGERS BROTHERS IN PANAMA.

(*Continued from page* 12.)

role who is having the time of her life trying to prevent the audience finding out she can do a "cooch" dance. When Miss Sanchez is walking across the stage she balances from the center. Kane is a rabid filibuster and takes care of his character exceptionally well, without singing "Mariutch."

With a company capable of playing together, and the comedy properly handled, "The Rogers Brothers in Panama" would be a corking show as these musical things run. With all the drawbacks, it is a good entertainment, much better than the rule.

Simc.

Nightingales, 18-20, Indianapolis; 21-23, Terre Haute.
Night Owls, 18-20, Gayety, Scranton; 21-23, Bijou, Reading.
Orientals, Century, Kansas City.
Parisian Belles, Evansville.
Parisian Widows, Waldman's, Newark.
Pat White's Gaiety Girls, 18-20, Lyceum, Troy; 21-23, Gayety, Albany.
Reeves' Beauty Show, Star, Brooklyn.
Reilly & Woods, Imperial, Providence.
Rentz-Santley, Gayety, Philadelphia.
Rialto Rounders, Folly, Chicago.
Rice & Barton, Empire, Toledo.
Rollickers, People's, Cincinnati.
Rose Hill, Gayety, Washington.
Rose Sydell, 18-20, Bijou, Reading; 21-23, Gayety, Scranton.
Runaway Girls, Euson's, Chicago.
Sam Devere, Theatre Royal, Montreal.
Scribner's Big Show, Standard, Cincinnati.
Star Show Girls, 18-20, Star, Scranton; 21-23, Jacobs', Paterson.
Strollers, Star, Milwaukee.
Thoroughbreds, Lafayette, Buffalo.
Tiger Lilies, L. O.; 25, Bowery, N. Y.
Toreadors, London, N. Y.
Trans-Atlantics, Palace, Boston.
Trocaderos, Gayety, St. Louis.
20th Century Maids, Howard, Boston.
Vanity Fair, 18-20, Empire, Albany; 21-23, Empire, Holyoke.
Washington Society Girls, Met. O. H., Duluth.
Watson's Burlesquers, Lyceum, Washington.
Webb, Harry L., Beatrice, Neb.
World Beaters, Trocadero, Chicago.
Yankee Doodle Girls, 18-20, Des Moines; 21-23, St. Joe.

Routes Received Too Late for Classification.

Abbotts Co., The, Keith's, Boston.
Alexander & Scott, Empire, Pittsfield, Mass.
Brooks & Vedder, 210 E. 17, N. Y.
Carson, Cora Youngblood, Orpheum, Lima, O.
Comrades Four, Shubert, Utica.
Conkey, Clever, Lyric, Little Rock.
Cossar, Mr. & Mrs. John, 302 W. 121, N. Y.
Curtis, Palmer & Co., Orpheum, Reading.
Edwards, Davis, Proctor's, Troy.
Dupree, George & Libby, Orpheum, Columbus, O.
Edmonds & Monie, Nov. 18-19, Wheeling, W. Va.; 20-21, Olympic, Bellaire.
Foster & Dog, Union Sq., N. Y.
Fukins & Araki Troupe, Family, Rock Island, Ill.
Grene & Grene, Sine's, Kokomo, Ind.
Harvey, Elsie, Keith's, Boston.
Huehn, Musical, Crescent, Champaign, Ill.
King-Stage, Crystal, Anderson, Ind.
Illustorelles, The, Nov. 25, Keith's, Lawrence, Mass.
Johnson Bros. & Johnson, G. O. H., Morganstown, W. Va.
Le Witt & Ashmore Majestic, Evansville.
Locke, Russell & Locke, Family, Lincoln, Neb.
Luigi Picaro Trio, Bennett's, Ottawa.
"Maide," 403 W. 51, N. Y.
Melville & Higgins, Poli's, Springfield, Mass.
Philbrooks & Raynolds, Watertown, N. Y.
Poirier's Three, Gaiety, Springfield, Ill.
Pullen, Lonella Lyceum, Columbus, Tenn.
Ramsey Sister, Lyric, Danville, Ill.
Rawls & Von Kaufman, Lyric, Ottawa, Ill.
Ralston & Son, Crystal, Anderson, Ind.
Ramond, Ruby, & Dancing Boys, Novelty, Brooklyn.
Razarfs, The, Dec. 2, Family, Chester, Pa.
Reed & St. John, G. O. H., Grand Rapids.
Reno, Will & May, Crystal, Anderson, Ind.
Semon, Chas. F., Proctor's, Albany.
Schroeck & Rice, Academy, Jersey City.
Shannons, Four, Bijou, Racine, Wis.
Shrodes, Chas. & Alice, Trent, Trenton.
Stoddard & Wilson, Family, Davenport, Ia.
Valoise Bros., Bijou, Wheeling, W. Va.
Variety Quartette, Camden, N. J.
Davis, Edwards, Proctor's, Troy.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block
(Phone Main 4380).

AUDITORIUM (Klaw & Erlanger, mgrs. Milward Adams, director).—The fifth week of "advanced vaudeville" was ushered in with renewed vigor and undiminished interest in the list of offerings, in spite of the conflicting reports and newspaper statements as regards the future attitude of Klaw & Erlanger and vaudeville at this magnificent institution. Vaudeville has so firmly established itself here and the patrons accustomed to the policy inaugurated that its abolition would be met with regret. The customary Sunday evening capacity audience enjoyed every act on the bill different from any other presented so far. It is not the costliest or most pretentious aggregation, but every number held interest. There is novelty and quiet comedy. Ollie Young and his three brothers gave the performance a good start with their hoop rolling and manipulation, cleverly accomplished. Carlin and Otto are the first "team" to occupy the stage since the opposition season opened. The hazard of playing talking acts was evidently overcome by the management, and sooner or later the test would have to be made. Carlin and Otto created much laughter and were heard in all parts of the house. The first "sketch" also was given by Maude Hall Macy and Company. It is called "The Magpie and the Jay" and has a rustic background with slang. It is a little too quiet and talky, but works up to moderate action toward the end, when humor and pathos are exploited gently and consistently. Jack Norworth, with his college mien and convivialty, had many plaudits and admirers. He succeeded George Evans as song "booster," but his success is attributed to his pleasing, youthful manner and cheerful style of delivery, combined with a tendency to "jolly" his auditors and others. He was one of the hits of the bill. The Four Lukens showed extraordinary skill in casting, the somersaults being remarkable. R. G. Knowles, an eccentric American comedian, who is better known among the Britishers than his own compatriots, made a decidedly good impression with a string of rapid witticisms and eccentric dancing. He is full of expression and spirits in his ejaculations, which had responses from the top gallery, so distinct and clear were his utterings. Trixie Friganza, buxom and jocose, was the particular heralded star. She was here a few weeks ago with Eddie Foy in "The Orchid" and is a favorite. "No Wedding Bells for Her" seemed to appeal above others in her repertoire, although the comic poem and general eccentricities enhanced by an ostentatious silk crinoline gown won recalls. Her hit was positive. The most laughable and remarkable act on the bill was offered by Barnold's Dogs and Monkeys, first time here. The canines possess more than ordinary intelligence and the episodes enacted without the presence of the trainer were veritably astounding. The "drunk" created furious laughter. The act is an absolute novelty, nothing like it here before. It was the emphatic hit on the bill. Hill and Silviany introduced feats on unicycles. Mme. Irma Monti-Baldini in "Carmen" held over.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle. Monday rehearsal 9).—Charles Warner and Company, "Stunning Grenadiers"; Willard Simms and Company; Marguerite's Horse and Pony; Musical Byrons; Les Jardys; Carbery Brothers; Dorothy Adams; Kipp and Kippy; Mark Johnson, "Red-Haired Girl"; Jones and Ramons.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—White and Stuart, Clarence Wilbur and Company, Rose De Haven Sextet, Adolph Zink, Takezawa Jap Troupe, Rosa Roma, Le Fevre and Sti John, Miett's Dogs, Fred Sosman, Manikin the Frogman, Josh Dreano, Two Franciscos.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—May Irwin (fifth consecutive week in city), Violet Black and Company, Bessie Valdare Troupe, Bowers, Walters and Crooker, World and Kingston, Ehrendall Brothers, Thomas J. Quigley, Lavarre and Company, Musical Wolfes, Milton and Emmons, Bonnie Gaylord, Pearl Evelyn.

FOLLY (John A. Fennessy, mgr.).—The Empire Show, with Robert Imhof, always a favorite, opened to large business. The show remains unchanged since reviewed at the Empire two months ago, except that it is smoother and more attractive. In the company, besides Imhof and Corinne, are Johnston and Buckley, Emma Weston, Al Zimmerman, George Klein, Montambo and Hurl-Falls.

NOTES.—The Blanchard Amusement Company has been incorporated at Columbus, O., with capital stock of $25,000 by H. E. Beard, Auro C. Behm, John Ritter, E. B. Davis and A. B. Curtis, of Findlay, O. The company intends to operate passenger steamboats between Findlay and Riverside Park next summer, also build a number of concessions for amusement purposes.—The Bijou, Marinette, Wis., will be improved by Manager H. L. Danforth to the extent of $70,000 next season. Better acts also will be given. Mr. Danforth has several other theatres in Wisconsin in conjunction with the Bijou Amusement Company, which controls a circuit of houses. The Western Vaudeville Association books for the circuit.—The Interstate Theatre Company, Milwaukee, has incorporated. Capital, $15,000. Incorporators: Robert Starr, Joseph M. Ordens, William E. Wilson. The company will operate the Empire Theatre, Watertown, Wis.—"White City Amusement Company" is the name of a concern organized to establish amusement resorts in the South. James L. Glass is general manager, with headquarters at Buena Vista Springs, Tenn.—Jones, Linick & Schaefer will open a vaudeville theatre on Cottage Grove avenue, between Thirty-eighth and Thirty-ninth streets, about Jan. 1. It will be known as the Lyceum and three shows daily will be given. Capacity 600.

MAJESTIC (Lyman B. Glover, manager for Kohl & Castle. Monday rehearsal 9).—The list was so lengthy on Monday evening it was necessary to shift a few numbers slated for early place to positions down the bill. By eight-thirty the house was well filled. Several acts had come and gone long before that time. Potter and Harris, Nettie Fields and Fredo and Dare were first to appear in the alphabetic arrangement, and Seymour and Hill showed their comedy acrobatics fourth. There is a marked improvement in their routine, and the feats were applauded. Reidy and Currier followed with straight singing, and Harry Linton and Anita Lawrence offered a singing comedy entitled "Retrogression," in which the breaking of china and romantic sentiments are humorous essence. The comic ditties, with piano accompaniment, were encored. It is a neat contribution. "Sheela" is an East Indian necromancer. His feats are of magic interest. Peter F. Dailey and Company, including Lillian Hoerlein, a statuesque young woman with much charm and grace, presented "Nearly a War Correspondent," a musical comedy skit with special set. Dailey handles

WHITE RATS NOTES.

By HERMAN DESCO.

"Ratland" is astir with rumors and forebodings. The reported amalgamation of the powers is the cause of commotion. It is a scream to sidle up against one bunch, as they solve the problem between each stroke at the pool table, emphasizing themselves sometimes with a whack of the cue ball that sends it bouncing off the table and speeding along the club room floor with its flight punctuated by the bell-like sound of the obstructing cuspidore. Then there's an argument in another corner of the club room, for the debate has halted the pinochle fiends' delight. But the situation must be discussed, so down with the cards, and they are not resumed until all are unanimous in the settlement. It is gratifying to record the tenor of the arguments all silt to the one solution, "Leave it to Big Chief Mudge and we'll be handled all right."

On Saturday night the Big Chief invited Rats and their friends and relatives to attend a scamper at the club in honor of his bride, Miss May Belfort. The evening's proceedings were truly in form of a scamper. Everyone was happy. The actor forgot his stage strut, the vaudevillian his makeup, but withal Ren Shields piloted Brothers Cronin, Dailey, Clark, Wilson, Joelson, Welch, Forde, Sullivan, Harry Thompson, Dempsey and others through a program of delightfully funny antics. Nothing was serious. Each turn became more and more a burlesque of a burlesque. "The Lauder Quartet" was "a riot." A dozen Rats with white aprons on dispensed the refreshments. Big Chief Mudge closed the evening dramatically, after an appropriate speech, by kissing his bride, who looked beautiful and made herself a fast friend to all present by her charming manner and radiant smile.

It has been said that Rat Corse Payton has only to light up the Lee Avenue Theatre, Brooklyn, and it means a full house; but why detract from the bumper house that met his generous efforts for the Order on Sunday night last? Congratulations and thanks, Brother Corse. The attendance was a record one, and your handsome check therefrom will be one more good deed by you in the cause we foster. Artists who appeared at the benefit were Leo Singer Bennett, Hebrew monologue; Polk and Kollins, banjoists; Irving B. Walton, comical eccentric; Rice and Cady, German comedians; Harry Thompson, "The Mayor of the Bowery"; Harry P. Nelson, dialect imitations; Fred Morton, trick harmonica player and paper manipulator; Tom Ripley, monologue; Otto Brothers, parodists; Joe Edmonds, "The How-De-Do-De Man"; Tom Fortune, ill. songs; Eddie Leonard and Boys; Harry Lauder, Scotch comedian, and Miss May Belfort, English comedienne. Mr. Lauder and Miss Belfort, the two big stars, slipped over from New York and did "just one." Their reception can only be equalled by our thanks.

The past week has been a strange mixture of pleasure and pain, intermingled with the excitement of scamper, benefit and amalgamations—matrimonial and otherwise. The complaints have been very heavy and Chief Mudge has had his hands full to settle grievances.

The membership roll is rapidly increasing, and our position as the premier theatrical organization of America is almost assured.

Lately several complaints of bad treatment have been received from artistes, who are now alive to the fact that, although not eligible, owing to sex only, for membership, they can and do receive our advice and assistance.

Members of the International Artisten Loge of Germany and the Variety Artists' Federation of London figure prominently amongst the satisfactory "settlements" by Chief Mudge.

Brother Geo. Abel is being inundated by requests for shares and information about his Electric Transfer Corporation. He has decided to leave his subscription list open until Dec. 2.

Cobb's Corner

SATURDAY, NOV. 16, 1907.

No. 90. A Weekly Word with WILL the Wordwright.

COBB & EDWARDS'

LATEST, NOW BEING SUNG BY

MAY IRWIN

"The Peach That Tastes the Sweetest Hangs the Highest on the Tree."

WILL D. COBB

Wordwright,
1512 Broadway, NEW YORK.

EVACUATION OF K. & E. PRACTICALLY SETTLED.

(*Continued from page* 2.)

securing an attraction we know not of or have overlooked. The typewriting agent, the agent who flaunts a list of names before our faces, with the information he is the 'exclusive' agent for the lot, can do us no good. He is not telling us anything new. We know his acts; knew them before he did, and he is the sort of agent who brings the manager into disrepute with the artist by misrepresenting us to hold his acts. An act may believe we have promised the agent immediate bookings to find contracts are not delivered, as the agents promised, and the agent to 'jolly' his act along throws the blame upon us. The act knowing no difference believes what is said, and the artist thinks we are peculiar business men. That is the agent we do not want; but the one who thinks what he can do to advance himself and the business, who makes himself valuable to the manager by 'digging up' new material, in short, the one who uses his brain instead of his mouth will be encouraged by the United Booking Offices, for he then becomes a valuable adjunct to vaudeville.

"As far as the artist enters into it, with all this talk of 'cutting salaries,' the artist is harking back to conditions years ago, before the manager had advanced with vaudeville and with the artist. In the olden days the vaudeville manager was scary. He was financially limited, and risked nothing that could be avoided. But now vaudeville is on a solid footing, the manager has broadened both in mind and properties, and he is conducting his theatres on a strict business basis.

"The manager needs the artist and the artist needs the manager. That sums up the whole situation, and all other talk is rubbish."

!! GREETINGS !!

To all my personal acquaintances and the profession in general. After nine years of matrimonial joys, on Nov. 4, 1907, the DOLLAR that I have patiently waited for at least eight years has arrived in the shape of a BOY (weight 8½ pounds). Mother and child are well.

When we meet we will all have a drink.

MARTIN DOLLAR

MANAGER THE DOLLAR TROUPE OF ACROBATS.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

Why not have a cartoon of yourself or act for lobby, or a diagram of your tricks?

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Nov. 18, Keith's, Jersey City.
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THE MAGNETIC

MAIDA DUPREE

Singing and Dancing Comedienne.
"High School Girls." WEEK NOV. 25, EIGHTH AVE., N. Y.

Lillian Hale

AND CO. In "THE PHANTOM RIVAL."
Laughing hit of the bill at Lancaster, Pa., this week, closing the show.
Nov. 11, Shamokin, Pa., Mozart Circuit.
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Comedy musical act by STODDARD & WILSON. Act carries special set of scenery.

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LILLIAN DOREEN

WHAT ASHTON STEVENS SAYS: "But we have been led away from Miss Lillian Doreen, who is English, you know—or, rather, you wouldn't know if you judged her by the prevailing English music-hall specimen. For Miss Doreen is English without being vulgar. One may or may not fancy the surpassing equipoise with which she balances her permanent smile—I don't for one—but she is a willing, cheerful, unscoured soul, and contrives to cross the footlights without the aid of a magnet."

"GLOBE AND COMMERCIAL ADVERTISER": "Lillian Doreen created something not unlike a furore Saturday night by singing a song called 'Stephen.' The audience like it so well that they joined in the chorus and sang so loud and so long that the play almost ended before the first act was over."

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"BLINKY, THE JAILBIRD"

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OH, WHAT A HIT!
JOSEPHINE SABEL
At the Forrest Theatre, Philadelphia.
The press says finally she sang
MISS KILLARNEY
A tuneful song. The audience whistled and sang it. Made her repeat it half a dozen times and kept on insisting for MORE. Yes, it's by Jerome & Schwartz.
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Patterns and workmanship only the best.

STILL WATER RUNS DEEP,
BUT BEER RUNS DEEPER.

GRIFF
L'INCOMPUSHABLE
Not the funniest nor cleverest juggler, only England's most popular.
NOV. 18TH, KEITH'S, UTICA, N. Y.

.. LETTERS ..

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Blocksom, Harry; Bohme, W. A.; Burke, Chas.; Baird and Dunn (Chicago Office); Barry, W. H.; Burkhardt,, Chas., Burns, Col.; Bedini, Geiian; Calhoun, William; Carmen Troupe; Carleton and Terre (Chicago Office); Casey, J. F.; Claftin, Josie; Collins, M. D.; Crane, Lawrence; Charlue and Charline; Cogswell, Mrs. L. H.; Denby, Walter; Bowling, Joseph; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Elverton, Harry (Chicago Office); Ford, John; Ferguson, Barney; Ferguson, Marguerite; Fox, Della; Gainellas, The; Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Gallando; Gibbons, Thomas (Chicago Office); Gregory, C. J.; Hawthorne and Burt; Hebert, Will; Hill, Hamilton; Hunting, Tony; Hutch Amusement Co. (Chicago Office); Howard, Ed (2); Harding, Chas.; Held, Wilbur; King, Gussie; King, Kate Hope (Chicago Office); Kent, Dorothy; Lackey, Jas.; Le Monts, The; Lily and May (Musical Act); Lind, Harry; Lucht, Georgia; McCart, William; Marks, Al.; McIntosh, Mabel (Chicago Office); Mears, Grace; Mildred, Elizabeth; Mitchell, Willis (Chicago Office); Moore, Frank (1); Moore, Rhodes H.; Morrison, Altrea; Mead, Will; Murata, Tokio; Opp, Joe (Chicago Office); Price, Beatrice; Quigley, Helen; Rose, Mr. (Spencer, Kelly & Rose); Romalo, Fred; Sarll, Tony; Seldon, George; Shayne, John; Simonds, Teddy; Smith, Charles F.; Starr, Mabel (Chicago Office); Stephens, Hal; Stewart, Harry (Stewart & Desmond); Sully, Lew; Sterling, Harry; Stanley, Archie W.; St. George, Jennie; Sutton, Harry; Tanner and Gilbert; Tobin Sisters, The (2); Webber, Elizabeth; Welch, Thomas; Wilson, Harry E.; Wroth, Ed.; Weston, Willie; Williams, Estella (2); Wallace, Franklyn; Wilson, Jack (Chicago Office); White, Lou; Yorke and Adams; Yiuliams, Y.; Zazelle, M.

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THE BALLAD THAT IS SWEEPING THE COUNTRY.
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THE MUSICAL ADAMS
PASTOR'S WEEK NOV. 18th.
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MISS ST. GEO. AND C. F.
HUSSEY AND LORRAINE
(Irish Comedienne.) (Character Vocalist.)
in their comical conceptions and tid-bits. 20 minutes in "one." Week Nov. 11th, Keeney's, Brooklyn.
"Miss St. Geo. Hussey and C. F. Lorraine were startling in a novel and very clever comedy duo."—Brooklyn "Eagle," Nov. 12th, 1907.
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EUGENE CLINE, 268 S. State St., Salt Lake City, Utah
EUGENE CLINE, 6th and Olive Sts., St. Louis, Mo.
EUGENE CLINE, 1021-23 Grand Ave., Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio
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the comedy in his own unapproachable manner and the evolutions of the girls, eight in number, gave the surroundings a musical comedy aspect. May Boley has a new arrangement in "The Show Girl and the Salesiady." It is a monologue with nimbery and music. Her character delineations, especially the "show girl and her customer" was highly entertaining. Miss Boley looked pretty in a tight-fitting garment. Billy Gaston and Ethel Green talked and sang pleasingly. John C. Rice and Sally Cohen in "A Bachelor's Wife" were the laughing hit. Howard and North made their appearance after an absence of two years. Leon Morris' animals closed, giving an interesting performance.

SID J. EUSON'S (Sid J. Euson, mgr.).—To those unfamiliar with the Weber and Fields category, the elements constituting "The Doings of Paris" and "On Board Ship" captioned under "The Girls From Happyland," the new Eastern Wheel burlesque organization piloted by Hurtig & Irons, have a tendency to serve more than ordinary amusement.

EMPIRE (William Singer, mgr.).—"The Strolling Players" is a new organization in the Western Burlesque Wheel. A two-act piece, entitled "The Belle of Avenue A," is used. It served as a starring vehicle for Elfie Fay a few seasons ago, and was seen at the Great Northern—a $1 house. Aaron Hoffman wrote it. Its revival cannot be conceded as pretentious. While the original characters are retained, they have been injudiciously cast, and the result is not at all satisfactory. If most of the dialogue and situations contained in the compact manuscript have been utilized, they were not discernible. The "story" looms up occasionally, but every time an expectant situation is imminent, the draggy talk which precedes it drifts to a different subject and the auditor is left to fathom out for himself what the confusion and complications are about.

NOTES.—Cogan, the English ventriloquist, with the Orpheum Road Show, will introduce a new act when he plays the Majestic with the organization in March. Special scenery, an automobile and two dummies will be used.—Seven Mowatts sail for the other side the latter part of February, opening for Moss-Stoll March 2. The act will be reduced to five for the trip.—May Melville completed her engagements on the Western States circuit and will play in the Middle States this fall.—The Alvin Theatre, Warsaw, Ind., opened on Monday a week ago, with moving pictures and illustrated songs.—Myles McCarthy returned from the coast and will remain in the Middle West for the balance of the season.—A new vaudeville theatre is being erected at Bucyrus, Ohio, by Hart Brothers.—Ida Russell, late with Veronee's "Kate Barton's Temptation," has joined Grace Eloise Church in a character comedy sketch entitled "From Society to the Bowery," which is now being produced in the Middle West.—Clarence Wilbur has received an offer to head a combination vaudeville company on the Sullivan-Considine circuit this season. Wilbur is appearing in "The New Scholar," and carries nine people in the act. The road show will be similar to the Orpheum's and will play all the houses of the Sullivan-Considine circuit in the West if the project materializes.—The Pekin Theatre stock company revived "The Man From Bam," which enjoyed a run last season. Harrison Stewart is the principal comedian, and associated with him are Jerry Mills, Matt Marshall and May White. Abbie Mitchell is the special feature.—Baron's Burlesque Menagerie will offer a departure in animal acts early next season. It will consist of one pony and about a dozen cats. No dogs. The felines are now being trained and will be made to go through a series of novel feats in a pantomime, with special scenery and effects. One of the features will be a race between the animals. The act will remain in the States next year.—Mr. and Mrs. Blessing are arranging time in the Middle West.—Burton, Hughes and Burton finished their engagements on the Gus Sun circuit.—Those playing in the intermediate towns of the Middle West are Rich Duo, Frank Voerg, Brent and Brent, the Duvalls, John and Mabel Moore, Wolf and Zadella, Walker and Burnell, Marvin Brothers, Burke and Urline, the Lemonts.—The "Bijou Dream," a picture resort on State street, adjoining the Orpheum, which recently changed its policy from vaudeville, raised the price of admission to 10 cents. Jones, Linick & Schafer, owners of the two places and about five others, say the raise in price doubled the attendance.—Three Lyres are playing dates in Kansas and Colorado.—Hill-Edmonds Trio are at the Olympic, Danville, Ill., this week.—The bill at the Star, Elgin, Ill., consists of Brothers Rossi, Malino and Albin, Brent and Brent, Archer, Royer and Company.—Jimmy Bardell, ex-champion lightweight wrestler of the world, has been engaged by Lew M. Goldberg as a special feature at the Grand, Joliet, this week.—Harry F. Weber, diamond broker, familiarly known among vaudevillians in New York as "Doc," has located in this city and will open an establishment.—The opening of the Star Theatre on Milwaukee avenue has been postponed until the 18th. Tom Carmondy, at present ticket taker at the Majestic Theatre, and for many years in the employ of Kohl & Castle, will be the manager.—George Kobald, manager of the Dominion Theatre, Winnipeg, was in the city arranging attractions for the season, through the Western Vaudeville Association.—George Harrison, manager of the Family, Rock Island, Ill., was married at Fort Wayne, Ind., Oct. 30.—The Majestic Theatre, Sioux Falls, S. D., opened last week under the management of Conrad Holmes. The Western Vaudeville Association does the booking.—Harry Davis, the sharpshooter, who is now in the wilds of Michigan on a hunting expedition, has sent a crate of game to E. F. Carruthers and Walter F. Keefe, of the Inter State Circuit and Western Vaudeville Association, respectively, and a lively contest resulted in the bachelor apartments of the recipients on Thursday last when a game dinner was given. Among those present were J. A. Sternad, E. C. Hatman, Kerry Meagher and G. M. Anderson.—Louise Ripley will enter the vaudeville ranks soon with a sketch written by herself entitled "The Lady and the Moor," founded on "Othello."—Suzanne Adams, the prima donna, will make her vaudeville debut at the Auditorium next Sunday.—The new Lyric, Harrisburg, Pa., opened last week. Six acts, giving three shows daily, make up the bill.—A "ladies' matinee," on Friday, has

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been inaugurated by Manager Singer at the Empire. Souvenirs are given. The innovation is meeting with success.—The Roseland Theatre Roseland Theatre Company has incorporated in Chicago, capital $2,500. Incorporators: Jacob Levin, J. F. Grossman and John Prystalski.

Bill Banks was presented with a gold-headed cane by his friends connected with the Folly Theatre on his 50th anniversary.—Baron's Menagerie joined the Rose Hill Burlesque Company as a special feature for three weeks in Baltimore this week. Baron intends to sail for the other side if no immediate time is arranged following his engagement with the show.—Nathan Stein opened a 10-cent vaudeville theatre at Mattoon, Ill.—Wurnell Brothers are in the Middle West.—Wand and Day, juvenile, are playing in this vicinity.—Dobson and Le Van are in the Northwest for Sullivan-Considine.—The Lemonts have time booked through the Western Vaudeville Association.—Gilmore and Castle returned from the Coast and are now playing in the Middle West.—Hart Trio will invade the East shortly.—Francis J. Boyle and Company are in the South playing on one of the circuits.—"Our" Quartet finished engagements in the South and are arranging time in the Middle West.—Musical Thor, now in the East, is coming this way to fill engagements.—The Murdos, having closed with a circus, are booking in vaudeville.—Musical Stipps are journeying through Arkansas and other Southern States.—Gracie and Reynolds left Clarke's "Runaway Girls" here on Saturday last. They were principal comedians with the show.—Willie Gardner will arrive in New York from England on or about December 2.—Beilgard and Leland are playing in Illinois and Wisconsin.—Raymond and Harper are on the Inter-State circuit.—Leon and Adeline are headed toward the West from New York, having arranged considerable time.—Collins and La Moss are on the Sullivan-Considine circuit in the Northwest.—Wright and Vail are playing in Minnesota and Dakota.—Kelly and Kelsey, now in stock burlesque at the Orpheum, Davenport, Ia., are arranging time in vaudeville.—Julian and Dyer have time booked in Indiana and Illinois.—Maybell Gage and Master Richard have been booked by the association.—Robert-Demont Trio, having finished association bookings, are arranging time for the Coast.—Hugo, heavy juggler, is at the Circo Villa, Mexico, and will close in January, returning to the States.

SAN FRANCISCO

By W. ALFRED WILSON.
VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 3: Nance O'Neil making her first appearance in vaudeville in her native town was heavily featured and proved one of the strongest drawing cards the house has had. A tabloid melodrama, "The Jewess," was her offering and in her enaction of the title role Miss O'Neil showed her accustomed fire. Her supporting company of four proved adequate. Tom Nawn and Company, offering "Pat and the Genii," we have had with us before. A curious slip is made in the dialogue when the geni describes a liquid which Pat drinks from an Egyptian goblet as ambrosia, the writer of the playlet overlooking the fact that ambrosia was the solid food of the god of Olympus and nectar the beverage. Lew Hawkins, an old acquaintance also, reappeared and was warmly greeted. Ward and Curran have a clever sketch in their "Terrible Judge," during which Curran offers a series of good character delineations. La Scala Sextet in grand opera selections completed the list of newcomers. The holdovers were Massias O'Connor, Scott and Wilson and Sisters O'Meers.

WIGWAM (Sam Harris, mgr.).—Week 4: Hugh Emmett, who scored a success on the National program last week, was the real headliner at the South Side house. Emmett's figures are few and simple and it is his easy, assured manner of working, together with an unexcelled routine of material, that wins for him. The Buckeye Quartet loomed up to good advantage, their ensemble number being well chosen and two character solos helping them to popularity. The Morton-Jewell Troupe of club swingers proved an excellent act of its kind, ranking with the best ever seen here. Their costumes of green match well with their clubs, also of a verdant hue, and with the entire five in action the stage picture is attractive. The Sis Hopkins comedy efforts of the woman comedian continued to score. The Fredericks offered a pleasing sketch under the title "My Cowboy Visitor."

NATIONAL (Sid Grauman, mgr.).—Week 4: There were nine acts in the week's enrollment, which is more than the usual allowance. A diversified assortment, for the most part of a good grade, won for the combination a favorable verdict. The Gordan Brothers open the bill with a novelty act, the strongest portion being a boxing bout offered from the uncertain foothold of wooden spheres. A series of ungainly falls, resulting from the efforts of one or the other of the lads to land a right-hand swing, added a good laugh-winning element. George Kaine followed old-time methods in the offering of his German comedy, which the house welcomed as a refreshing relief from rough knockabout now in vogue. Kaine was well received, but a change in his catalogue of songs (probably of his own composition) could be made with advantage. Finn and Ford placed themselves in good standing with a clever routine of eccentric dancing. They introduce some decidedly difficult footwork in a semi-comedy vein. The boys could add a line of conversation with considerable advantage. In the turn of Les Bohemiennes one of the girls offered a song solo to a flute accompaniment with telling effect. Arthur Don and Minnie Thompson had a pleasing melange of comedy and song which they delivered successfully from the confines of "one." The Earl Brothers, a pair of youngsters, submitted a well thought of musical act. Al Jolson, blackface monologist, was the feature of the week, with the Three Ernests as an added attraction. This week completes Jolson's ninth engagement during the present season at the Grauman house and, judging from the reception accorded him, still retains his strong hold as a favorite. For this week he offered an entire change in both monologue and singing portion. Popular demand brought forth a repetition of the "Il Trovatore" burlesque. The Ernests show an English trempolin horizontal bar act which has yet to appear in the Eastern territory. An immense setting of apparatus is a feature. All work comedy in well chosen eccentric roles and some clever tumbling and bar feats are introduced in this way. A line of bumpty bump acrobatics with the bounding net as a groundwork scored heavily. The act made a decided hit throughout the week and should have little trouble in making its way.

CHUTES.—This amusement place has again added a vaudeville show to its attractions, this week's combination being made up of Alice Mortlock and Company, Whelan and Searles, Eddie Sawyer and the Columbia Quartet.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,
278A Tremont St.

The second week of the "Advanced Vaudeville Festival" finds the "Steam Roller" still hard at work, but no mangled victims yet discernible in its path. Instead, everybody seems to be sitting up and taking notice, much the same as before. The Tremont, however, has been very much the gainer by the improvement in the bills. Its audiences, both afternoon and evening, have been pretty close to the selling out point. The news of the merger hasn't affected the box office and probably will not affect it at all so long as good, strong bills are offered, such as the one this week. Business at Keith's and the Orpheum continues uniformly good.

KEITH'S (H. D. Dupee, mgr.).—There are more foreigners on the bill this week than have been here before for a month of Sundays. Italian artists predominate. It is the most varied bill seen here in a long time. Zelie de Lusan is headlined and deserves it. The audience went wild over "Carmen." She seemed willing to please the applauding crowd with encore numbers and generally made a great big hit. W. H. Thompson, Thomas H. Ince and Company were second in favor with their sketch, "For Love's Sweet Sake," sweet, wholesome, invigorating, strongly played, and gets down into people's hearts. Lasky's "Pianophiends" are playing a return date and seem to go even better than before. The Novellos, miniature circus, unusually good. James and Jenny Jee, on the wire, mighty good, especially Mr. Jee. Prof. Ancliotti's mind reading dog "Pilu" got the crowd going and the professor made good all by himself, too. He is unique and clever. Lillian Shaw does a neat singing act, with some good songs, and the Wotpert Trio, acrobats, take well. Mark Sullivan has a very good monologue; Carroll and Baker are amusing comedians, and the Alpha Trio roll hoops. Leo St. Elmo, the musical German, the Parsons Sisters, sombrettes, and the Reed Brothers, aerial, complete. The latter act takes the place of Wesson, Walters and Wesson, who refused to go on Monday when they found that they were to be the second number on the bill.

ORPHEUM (A. J. Duffy, mgr.).—It is a toss up which act is headliner in the estimation of the audience this week. The Metzetti Troupe of acrobats, with little Florence in her triple somersault, has the billing and deserve it. But Frank Byron and Miss Langdon in "The Dude Detective," push them close. Byron caused the greatest uproar the Orpheum ever witnessed on Monday over his song, "I Lost Another Chance." His make-up startles everybody, and then he gets them laughing until it seemed they wouldn't stop. Even the orchestra players got the infection. Norton and Nicholson in "Ella's All Right" caused a scream all through. But when Irene Franklin got her face working in her song "Expression" the laughing powers of the audience were working overtime. Burt Greene aided and abetted her. Kartelli opened the bill with a wire act that is very good and Ryan and White received good applause for dancing. Bobby North has a few new Hebrew stories that go well, while Patsy Doyle got over the lights in good shape with an eccentric monologue. Edward Keough and Company return with their neat sketch, "A Bit of Blarney. The bill is easily the best the Orpheum has had for some time. Bob Larsen, who handles the press work for the house, is back on deck after an illness due to Boston's east wind. Larsen stands ace high with the local newspaper men.

TREMONT (J. B. Schoeffel, mgr.).—From orchestra floor to uppermost gallery seat it was "Goo Goo" to Vesta Victoria this week, and the audience repeated its performance of the past two weeks, in stopping the progress of the show in order to make a singer oblige them with another song. Miss Victoria made a greater personal hit than on her last appearance in Boston. It is too bad her stay is limited to a week. The Curzon Sisters closed the bill, although deserving a better place, for they were certainly a whirlwind success. The act is an absolute novelty here. Winifred Clarke in "What Will Happen Next" has a gem of a comedy sketch that makes good emphatically, and W. S. Harvey balances heavy bedroom furniture to the accompaniment of "Oh's." Mr. Harvey ought to give his woman assistant a name on the bill, for she is about as clever a comedienne as Bostonians have ever seen. Maud Lambert made a personal triumph and the audience would have appreciated more songs from her. She is "plugging" "Dearie." The Howard Brothers with their bandjoes got everybody good natured and then pleased them with a neat, snappy, artistic act, winding up with grand opera music that had a great reception. Mosher, Houghton and Mosher have a good bicycle act and Baptiste and Franconi are foreign equilibrists. James F. McDonald, a Boston boy, tells one or two rather old stories in a way that makes them sound new.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—There was a complete change in the curio hall this week, Peter Carr and his wrestling bear being featured. The Apriel family of singers and musicians; Nore de Marr, sword walker; Flow Austin, rifle shot; Neal Johnson, bag puncher; Harry de Marr, iron-jawed man; Mezzotti in anatomical demonstrations, and De Delsonarre in English Punch are the others on the platform. The theatre has been newly decorated and now looks bright and fine. Tom Meadows and Tom Bateman have a novel skit this week with a local flavor, in which Vera Belasco does some mighty fine dancing. This girl would be a "find" for an enterprising repertoire manager. In the olio are Allen and Ford, Dorothy Kent, Florence Emmett and motion pictures. Business unusually good.

HOWARD (Jay Hunt, mgr.).—"Toreadors" are here this week, with Olga Orloff, Nettie Hyde and Mildred Valmore leading the female line. Troja heads the vaudeville with her saucy songs, which come pretty near the line of the risque but don't go over. The Howard's own bill includes the Yamamoto Brothers, Jap acrobats; Ponge and Leo, comedy gymnasts; Gourley and Keenan in "Kidding the Kid"; the Todesca-Keating Trio of bicyclists; Washington A. Coles, a blind monologist; Ted and Clara Steele in a skit, and Jesse R. Burden, story teller. Mr. Coles, the blind man, made a big hit. He is easy, humorous, and keeps the crowd in a titter. He ought to go good on the circuit.

PALACE (Chas. H. Waldron, mgr.).—Harry Bryant's Extravaganza has the boards this week in "His Fortieth Wife" and "On the Board Walk." Mr. Bryant heads the show in his tramp specialty, but John J. Black, Billy K. Wells, Charlie Harris and Jack Elliott also have good parts. Edith Bryant heads the women. Darmody, juggler,; Lillian Steer, cornetist; "The English Stellar Girls"; Jack and Bill Elliott and Walter Bellair, comedy acrobats, and Billy K. Wells are in the olio. The Palace's own show includes Meader and Sareno, comedy acrobats; the Holbrooks, musicians; Arthur Codey, singer and dancer; Walsh and Thorm, comedy sketchists, and Harry Jordan on the trapeze. Business big.

LYCEUM (Geo. H. Bachellor, mgr.).—Two burlesques and an olio of unusual good quality comprise Fred Irwin's "Big Show" in "The Great White Way," with Murray Livingstone in his Italian character at the head. Harry Campbell and Joseph Brady have good roles. Walsh, Lynch

GUS EDWARDS says

That it is more than pleasing to note the continued popularity of Miss Lillian Russell, who is endeared to the hearts of all New Yorkers and the American public. The genuine expressions of this feeling are nightly exemplified in the song "OLD FRIENDS," now being sung with great success by Miss Valeska Suratt in "Hip, Hip, Hooray!" at the Joe Weber Music Hall. When she sings the verse referring to Miss Russell, which is herewith printed, the applause is deafening, and of the kind that betokens the good will and remembrances of good old times when Miss Russell was the shining star of the music hall.

Singers come and singers go;
Some gain favor, as you know.
But there's one who'll never wane,
A shining light is she.
Has her own commanding style,
Always there with beaming smile;
Hope she's with us quite a while,
A flower of gayety
On Broadway, night or day,
You'll hear people say—

REFRAIN.

Oh, fair Lillian Russell,
You're a singer so divine,
As a star you'll always shine;
Oh, fair Lillian Russell,
You're the girl for me.

Yours musically. GUS EDWARDS.

P. S.—Well, the Blondes at the Colonial are all I told you, eh?

MORE P. S.—"SEE SAW" looks like another "SCHOOL DAYS." We hope so!

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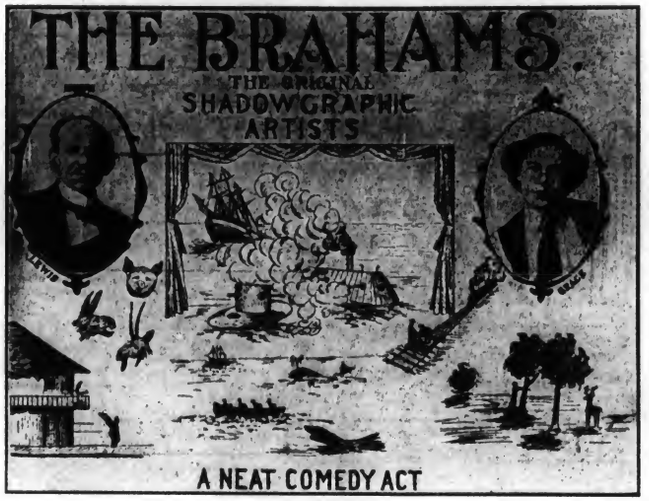

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and Hooper have their delightful sketch "Huckin's Run," and the rest of the ollo is Brady and Mahoney in "The Hebrew Fireman"; Campbell and Kenney, and the Watson Sisters, dancers. Business extra good evenings, good matinees.

COLUMBIA (H. N. Farren, mgr.).—Ladies' matinees, begun this week, have proved a big success. "Reilly & Woods" show is the attraction this week—a good singing company with new, clean costumes. Reilly monopolizes two bright burlesques, while in the ollo are Ruth White and ill. songs; the Van Cooks in their musical laundry act; Watson and Demonville in a bright comedietta; the Electric Clark Sisters, great dancers; and a pantoulme act by the Van Der Koors.

PHILADELPHIA

By GEORGE M. YOUNG.

FORREST (Dan Fishell, res. mgr.).—This week's bill was better than it played. Four of the nine number were "sight" acts with little comedy, and this gave the bill a heavy appearance. All acts were of the staple variety and met with approval from audiences, which, while not so large and demonstrative as during the opening week under the "steam-roller" regime, were ample enough to attest the fact that "advanced vaudeville" will draw here when the right kind of shows are given. Louis Mann and Company (New Acts), headliner. Owing to the death of his mother on Monday, he did not appear until the evening, and then gave a most creditable performance under the circumstances. There were two other acts new here, which won their share of the honors. The first was the Schenk Brothers, hand and head balancers, who performed numerous difficult tricks. This team had about the easiest and cleanest style of working displayed here in a long time, even the most difficult of their tricks being executed with apparent ease, and more than one were unusually good. Neatly dressed, they made a firm impression. The other newcomers were Hanvarr and Lee, offering juggling and tumbling as their specialty. The man does a fairly showy routine of juggling tricks, but it is the acrobatic work of the woman, interspersed with some quiet comedy exceedingly well handled, that caught the house. The woman shows ability out of the common in floor tumbling. Without showing anything particularly new, this pair caught on solidly. The Max Tourbillon Troupe repeated their comedy cycling act seen here several weeks ago, meeting with the same favorable results. Jordan and Harvey, with their talk somewhat changed since they were heard here last, passed in fair shape. As Hebrew characters they adhere too closely to the common type of comedians of their class, the juggling of English having seen its day of popularity. A couple of good parodies and the usual burlesque cake-walk gave a fairly good finish, which is more than can be said of the opening. Another entertainer sadly in need of a change in material is Josephine Sabel. With the exception of "Miss Killarney," her closing number, which was well received, it was not noticed that she changed her act one whit, and she has been doing it long enough. Miss Sabel does as well as could be expected with what she has to offer, but she is handicapping herself and cheating patrons, who look for at least some "advancement" in vaudeville. The musical act of May Ward and her "Dresden Dolls" is in much better working shape than when it was seen here during the summer and the Forrest audience received it with signs of appreciation. The patriotic finale, which is the weakest part of the act, is still retained. The "dolls" pay stricter attention to their work and their dancing at the finish shows improvement. Billy Clifford managed to enliven the audience enough to get their aid in helping him with his closing song, and his talk to the women resulted in winning the usual number of laughs. The act of The Four Bards suffered somewhat through the finished work of the Schenk Brothers, who had the earlier position and showed a number of the best tricks used by the Bards. The group tricks were well handled, however, and but for the obvious faking, scored heavily.

KEITH'S (H. T. Jordan, mgr.).—This was anniversary week, the fifth year of continuous vaudeville in the Chestnut street theatre being finished, and the sixth opened with most encouraging success, despite the existing vaudeville war. The management had the house beautifully decorated in its winter furnishings and the uniformed employes made a splendid appearance in their new clothes. In honor of this anniversary a rather excellent treat to literary students was offered in presenting Bransby Williams, the English character actor, in a series of Charles Dickens' types. Several of the more important of Dickens' characters were impersonated with the skillfulness of an adept artist, the study of face, costume and movement with each character being given in a manner which stamps Bransby Williams as a graceful and versatile actor. With protean plays being in popular favor at present, this Englishman suggests the opportunity of offering something of real class in that line. He made an unusually strong impression here. After a long stay abroad, where it met with great favor, the military act, "Our Boys in Blue," returned and furnished one of the most entertaining numbers this week. The first part differs little from several of drilling acts in vaudeville, but a battle between soldiers in a fort and a battleship has been added, with the usual wall scaling and a patriotic tableau for a finish, which is a novelty and a big improvement. The drilling and figure marching surpasses that offered by any other acts of this class. Carson and Willard furnished the big laughing hit. They have some new patter and some parodies that kept the house going from start to finish. They might well finish with their sailor song "Bill Oliver," instead of tacking on the well worn Spanish dance. The Picchiani Troupe repeated former successes. Five of the eight are women and their offering is somewhat a novelty, inasmuch as they really do the bulk of the hard work and their ground tumbling is above the average. The troupe had a good spot on the bill and earned deserving honors. Felix and Caire, a pair of youngsters, were seen here for the first time. They offered a series of imitations, which, while not close to the originals, were well enough executed to please, through their age, mostly. It is too good a number to be working under a pirated title, "Just Kids" having been used for more than a year by Rawson and Clare. The "lifting" is more noticeable from the fact that the title is not necessary. The Basque Quartet sang a number of operatic selections. The young woman has an excellent voice and uses it to advantage. The basso does poorly with his solo. The quartet numbers were exceptionally well done. McMahon's "Minstrel Maids and Watermelon Girls" received their usual recognition. Alice Shrodes makes a good interlocutor, and the girls worked better than before. The Three Leightons scored in an early position. There is some bright comedy and one of the three does some great loose dancing. The finale seems to be an elaboration of the baseball dancing used by Eddie Mack. Genaro and Bailey did not offer the sketch, "Tony, the Bootblack," their familiar specialty in "one" being in demand and was accepted with the same warm approval that has characterized their many visits here. Miss Bailey made her usual fine appearance, and Genaro's dancing brought applause. Arthur Whitelaw had some pleasing talk at the close of his act, the opening being poor. He used the chorus of "Brother Jonah Gave Out Checks, etc.," as part of his talk. Several new subjects were shown in Marcel's art studies, which were held over. Allyn and Shuman offered a fairly good singing specialty, partly spoiling it by some poor dancing by one of the girls. Fritz's Trained Dogs, Katheryn Bartlett and The Abbotts and Company, with Baby Abbott featured, made up the balance of the bill.

PEOPLE'S (Robert Watt, res. mgr.).—This week's bill included James J. Morton, Harry Corson Clark and Company, Prelle's Rijou Circus, Ray L. Royce, Newbold and Carroll, Bellman and Moore, Caron and Herbert, and moving pictures. Fair business is reported.

TROCADERO (Fred. Willson, mgr.).—It took clever handling on the part of a capable company to secure good results from the material which is used by Williams' "Ideals." That these results were attained was evidenced by unmistakable signs from a pleased audience. In putting together the first part, Murphy and Magee, who are credited with its making have simply arranged it so as to get Magee on the stage and then to keep things going while he is off, by introducing several musical numbers. This arrangement is good. When Magee is on the stage there is nothing else needed to bring laughs, and the other members of the company are well able to fill in the balance of the time, and in most entertaining fashion. Jack Magee has long since proved his worth as a master of the art of using glib chatter and he has some this season that could get a laugh out of an image. It is probably because most of the talk "goes over the heads" of the usual audience that Magee fails to keep the house in an uproar. There are many good bits in the first part and all the numbers are delivered with much more than ordinary skill, through the clever handling of the principals and one of the best working choruses that has been seen for a long time. The girls are a good looking lot, shapely, active and, with the possible exception of two or three in the back line, work as if they had the good of the show at heart. The girls in the first line deserve special mention for this. The costuming is generally attractive, those in the "Got No Time" led by Ruth Everett; "Tropical Moon" and "Mariutch," both led by Perrin Somers being especially so. Miss Everett looks so well at all other times, that it seems a pity that she should mar the general effect by wearing the white dress in the first part. In addition to her numbers, Miss Everett contributes one of the brightest features of the show in her mechanical doll specialty, in which she makes a rather daring display of bare limbs. She gives several clever imitations, introduced in laugh-winning style by Jack Magee. Tillie Storke runs Miss Everett a close second for favors in the first part and does even better in the burlesque. Miss Storke leads one of the best numbers, in which the girls assist by jingling bells, lying on the floor and shaking their bell-bedecked limbs, following the idea used in the "Parisian Model" show. The number was very well liked. Perrin Somers makes an excellent straight man, adding to his worth by being able to sing and make a good appearance. He attempts a "sissy" part which he does without offending. The roles filled by Jack and Al Grnet and Frank Murphy are simply fillers. The finale is a tableaux effect, and song led by Magee, its chief merit being its bid for kind applause. The opening of the burlesque promises something then falls away to nothing. Here a lot of well worn material is used, winning laughs in spots through the efforts of the company. The "Doctor Cure-all" bit is used, which is about a sample of the business. Murphy, Clayton Frye and Jack Grnet are the principals in the effort to extract comedy, while Magee interpolates the best lines, though not placed in the cast on the program. Murphy is given more latitude for his brand of Irish comedy and appears to better advantage than in the first part. Clayton Frye and Eva Allen had little opportunity to do much. Miss Allen also suffers through poor dressing in the first part. The numbers are the one redeeming feature of the burlesque. A one-act playlet presented by Somers and Storke opened the ollo. It is a lively skit, well handled and the pair close with some clever playing on xylophones. Murphy and Magee have some new, and some old patter for their specialty, which pleases. A special drop is used, principally for the purpose of advertising a brand of whiskey which is also "boosted" in the burlesque. Jack, Al and Marie Grnet and Perrin Somers have dug up the old restaurant sketch used by the "American Four" years ago, using business and dialogue almost verbatim, with only fair results. The three men put a musical finish with brass which takes them off in good shape. Owing to illness Frye and Allen were unable to do their specialty and

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CHARLIE CARTMELL AND HARRIS LAURA

IN A CONGLOMERATION OF SKIRTS, TOES, TWISTS AND KICKS

Loro and Payne in their familiar comedy acrobatic turn which scored a deserved hit, filled in. The "Ideals" are not making so much of a bid for favors through legitimate channels as last season, but they have a show that should please generally and big business was enjoyed here.

CASINO (Elias & Koenig, mgrs.).—Rose Sydell and the "London Belles" gave a pleasing show and drew their share of the business this week. Nat Haines was billed as a special feature, but did not appear.

GAYETY (C. L. Walters, mgr.).—Crowded houses welcomed the "Bon Tons" all week. Little Egypt being an extra card. The coochie-dancer was allowed to cut loose on Monday afternoon, but was restrained afterwards. She gave a poor exhibition, her alleged dancing being nothing more than an attempt to be filthy.

BIJOU (L. H. Baker, mgr.).—"High School Girls" furnished the week's entertainment here.——NOTES.—When "Yama," the new musical piece presented by Alfred E. Aarons, opens its second week in the Walnut Street Theatre, on Monday, there will be several changes in the cast. Helen Redmond's place will be filled by Nella Webb. Clarence Harvey will have the principal comedy role originated by William Mitchell, the latter being given a smaller role. Walter Dyett will close, and Templer Saxe will assume Dyett's part. Fred Van Rensselaer being added to the company to take the role now filled by Saxe. The piece is well liked here, and the changes are expected to strengthen the comedy, the only weak spot in the show—Idylla Vyner, known also as Lulu Temple, with the "Rose Hill" Company, and William Patton, who was with the company last year, were held in $800 bail here last week on charges made by the woman's husband, Harry W. Evans, of the same company. Private detectives were used to secure evidence. Harry Fox of the "Dreamland Burlesque" was ill for several days, being left here by the company which played three days at Wilmington. Fox recovered sufficiently to join the company at Orange, N. J., on Thursday.—Adelaide Leeds of the "Parisian Widows" Company was also compelled to remain here through illness. Both were at Teller's Hotel, where every attention was given them.—Harvey Green, one of the comedians of the "Bon Tons," received word during the performance on Monday that his father was dead and buried last week. Green continued to work, doing well under the circumstances.—Mrs. John G. Jermon, who was known on the stage as Lillian Tyson, and who formerly managed the Lyceum and Gayety Theatres (Eastern Wheel) in this city, of which she holds the leases, announces her retirement from business after twenty years of activity. Lillian Tyson started her career as an extra-girl with Sarah Bernhardt, then playing at Baltimore. She joined the "Little Jack Sheppard Company" in which Nat Goodwin starred and played the role of "Bess." Her parents forced her to return home and placed her in a convent at Baltimore, from which she escaped and went to New York. There she joined the Madison Square School under Dion Boucicault and later joined Donnelly and Girard in "Natural Gas." She left the stage when she married John G. Jermon. Her business interests are being cared for by Thomas Peacock, secretary.—A local theatrical journal telephoned to the Casino for the name of the week's show and was told "Rose Sydell and Her London Belles." The way it appeared in print was "Roadside Owls and London Belles." Manager Campbell is thinking of copywriting the title before Sam Dessauer gets it.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Eugene Jepson and Company, in "The Mayor and the Manicure," headliner and excellent; E. Frederick Hawley, Frances Haight and Company, "The Bandit," pleased greatly. A. O. Duncan, ventriloquist, very good; La Vine-Cimaron Trio, comedy acrobats, good; Howard and Howard, singers and talkers, pleased; Carlotta, "The Human Dragon," very good; Dora Rovea, Violiniste, good.——EMPIRE (J. H. Rhode, mgr.).—Nov. 11-13, The Transatlantic Burlesquers, with catchy music and elegantly costumed playing to crowded houses. By request Al Reeves' Beauty Show will play a return engagement the last half of the week.——GAIETY (J. B. Nichols, mgr.).—Nov. 11-13, Sam Devere's Show is attracting large audiences. Broadway Gaiety Girls will play the last half of the week. MARTEL.

BUFFALO, N. Y.

"Advanced Vaudeville" has got to the "festival" part of the series. Business is on the increase and some very strong attractions are being offered. While Shea's is not turning them away at every performance, the box office has big sales and the people offered are second to none.——TECK (John R. Oishei, mgr.).—Claire Romaine had good success as a headliner, fine; Thompson's Elephants, a heavy card, novel character; Clifton Crawford, fine; Dankmar-Schiller Troupe, hit; Fagan and Byron, good; Geo. W. Day had some good things; Dolan and Lenharr, "A High-Toned Burglar," good; Herbert Brooks, some good tricks.——SHEA'S (M. Shea, mgr. Monday rehearsal 10).—A good headline program. Millie Lindon, pleased; Bert Levy, novelty sketches, clever; Frank Fogarty, "The Dublin Minstrel," a good hit; Five Majors, fine singing, pleased; "Human Flags," good; "The Madcaps," clever; Avery and Hart, colored; Julius Steger, in "The Fifth Commandment," well liked.——GARDEN (Charles E. White, mgr.).—"Boston Belles," featuring Edgar Bixley, in "The Wanderer from Nowhere." DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr.).—Gertella opened the show with her dancing and gymnast work, fair; Ed Gray had a good line of talk; Madden and Fitzpatrick, "The Turn of the Tide," very pretentious; Bertie Herron, minstrel miss, pleased; Arthur Dunn and Marie Glazier, "The Messenger Boy," full of good comedy; Genarro's Venetian Gondolier Band headlines the bill, hit; Clifford and Burke, comedians, won favor; Wills and Hassan, clever equilibrists.——LYRIC (J. Burnnet, mgr.).—Zinell and Bontelle head the bill with a singing and talking act that is full of good comedy; Lottie Meaney and Company, "The Bowery Bud," went well; Eddie Powers, blackface artist, pleased; The Ranfs, wire walkers of much skill; Master Gordon, buck and wing dancer, clever; Mae Post, ill. songs.——EMPIRE (Geo. Chenet, mgr.).—Hyde's comedians and the Blue Ribbon Girls are at the Empire and are playing two shows this week. "My Niece from Asia" run the first half of the week and the last "The Broken Brokers" replaces it. The show now as it is is full of specialties, but most of them are a class A. Miss Holmes and her eight dancers have catchy songs and give snappy dances; Richy W. Craig, musical comedian, with a graphophone as a partner, makes a hit; Weston Sisters, singing, dancing and boxing, won favor, while the headliner is Lawrence Crane, the Irish magician, who introduces clever illusions.——STAR (Drew & Campbell, mgrs.).—The attraction for the week is the Lady Birds, in which Will Fox is the leading comedian. The piece is elaborately staged and is full of patriotism well up in the standard.——FAMILY (Ed Heim, mgr.).—Williams Duo, a novelty musical act, won favor; Baby Lelia Sharp, singing and dancing, very clever; Young Brothers, acrobats, need more rehearsing. W. D. HOLCOMB.

CINCINNATI, OHIO.
By HARRY HESS.

VARIETY'S Central Office,
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COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—This week's bill is the talk of the town. On Tuesday over 70 per cent. of the house for the balance of the week was sold. The big bill was due to the antics of Eva Tanguay, who first announced that she would be unable to appear on account of sickness, then announced that she would appear, and finally on Sunday morning showed up for rehearsal. Fearing that she might disappoint, the management booked Chas. Warner & Co. in the sketch "At the Telephone," an artistic hit. The bill opens with Irma Orbassny's Cockatoos, quite a nice novelty; Count DeButs and Brother, bicycle turn, made good; Wm. J. Sullivan and Clarice Pasquelena offered their slang singing success, "A Newsboy's Appeal," and they were compelled to respond to several encores; Emil Hoch, assisted by Florence Burnsmore and Edward McGuire, in "Love's Young Dream," got many laughs; The Arlington Four, singing and dancing messenger boys, an excellent singing turn with the best comedy executed by a quartet that has been seen here this season. The person who does the blackface part is a star comedian; Ryan-Richfield Company, "Mag Haggerty's Reception," a big, long laugh all the way through; Eva Tanguay is seen here for the first time in vaudeville, and she "set 'em afire" with her clever and peculiar singing; Prof. Bernar's Marionettes are also seen here for the first time. The act is clumsily put together, so that the audience can detect the manipulation of the figures.

STANDARD (Frank J. Clements, house agent).—"The Morning Glories." Jas. E. Cooper and Snitz Moore wrote what they called "The Wrong Widow." Cincinnati audiences voted that they wrote "The Wrong Stuff." The musical numbers were hardly up to the standard, but the dressing of the chorus is class A. Snitz Moore carries most of the comedy, and Cooper assists him. Misses Jordan, Graham and chorus rendered "Honey Bee" very poorly, while the balance of the musical numbers were from poor to fair only. "The Village by the Sea" was slightly better than the opening piece, but again the singing was weak, and except for the work of Snitz Moore, possesses no merits. Next: Sam Scribner's "Big Show."

PEOPLE'S (J. E. Fennessy, mgr.).—"New Century Girls." Neither of the two skits, "The Hotel Thespian" and "A Thief in the Night," offer anything new or startling. Both are by Sam Rice, and are a century old. The first deals with the story of a man with a past, who has recently married and an effort by some of his former female associates to get him into trouble. Jack Marshall and Jack McCabe are the chief comedians, Marshall doing excellent work. Isabelle Hurd was unable to appear and her place was taken by Miss Frances Bishop. Next week: "The Strollers."

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(*Continued from page* 6.)

25th was notified Wednesday the date had been called off. No further information was given, and no promise made for the future. This act did not hold a United contract, having had its premier out of town only a few weeks ago.

The general impression left by the wholesale transfer of acts was that few, if any, bookings of importance would be made by the United for the remainder of the season, or well towards the close of it. It was thought likely by vaudeville people smaller acts (those receiving less than $300) would be required to close up bills from week to week, but new acts and productions showing in vaudeville for the first time, or even former acts now "out," would fare poorly in their quest for immediate time.

The leading producers have abandoned all preparations for productions they had under way, and are waiting for the situation to clear.

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On Laughter, the firstborn son of Mirth, Supremacy Holds the Pole. They're Off!
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DES MOINES, IOWA.

EMPIRE (M. J. Karger, mgr.).—The Tates, headliner, more than pleased; Carroll and Cooke, very good; Gavin, Platt and Peaches, comedy sketch, well received; Imperial Musical Trio, above the ordinary; Phyllis Allen sang in pleasing manner; W. J. McDermott, comedian, scored; Mlle. Chester and Dog, a favorite here.——GRAND (Wm. Foster, mgr.).—"The Oriental Girls" pleased large houses; two burlesques were given; ollo good.——NOTES.—The New Majestic opens 17 under management of Fred Buchanan. Competition will be keen between the Empire and the new house. JAMES.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Fred Walton and Company in "Cissy's Dream" is the headline act and are repeating the success made on their previous engagement at this house. Walter C. Kelly in his court room monologue was a tremendous hit. Ziska and King in comedy magic were one of the hits of the bill, the comedians showing much originality; they pleased immensely. Mignonette Kokin in some good dancing, pleased; Galletta's Monkeys were liked; Dan Burke and his "School Girls," very good; Hoey and Lea, Hebrew dialect comedy and songs; The Four Balthus, acrobats and strong men, were very good.——CRYSTAL (Wm. Rosenthal, prop.).—This week's bill is up to the standard, featuring Lillian Weiss Knox, soprano, very good; John Thomas, blackface comedian; Page and Avillion, acrobats; Effie Kamman, ill. songs; Le Roy and Lenkins, and some very good moving pictures.——AVENUE (Drew & Campbell, mgrs.)—"The Nightingales" are giving a first-rate show to good houses. Kennedy and Evans deserve special mention.——GAYETY (H. H. Hedges, mgr.).—Rice & Barton's Gaiety Company opened Sunday afternoon to big business. The show is above the average and pleases. LEO LESTER.

ELIZABETH, N. J.

PROCTOR'S (Frank W. Lloyd, mgr. Monday rehearsal 10).—Paul LeCroix, comedy juggler, opened, too good for the place; Hathaway and Seigel, song and dance, ordinary; Five Spiller Musical Bumpers, colored, one of the hits; Duryea and Deland in "The Imposter," laughable; Della Fox, headliner, good; Raymond and Caverly, German comedians, good; The Great Francellas and Company, heavyweight juggler, clever. ALLEN.

EL PASO, TEXAS.

ORPHEUM (Wm. Winch, mgr.).—Week Nov. 6-12: "The" Holdworth, banjoist; Mlle. Toona, illustrated lecture of the great southwest, very good; S. K. Walter and Co., "Bluffing a Bluff"; Hyman Meyer, German comedy and singing pianist, the best number on the bill; "The" Quartette and "Chinese" Johnny Williams and Co., ending with the best moving pictures ever seen here.——NOTES.—A new vaudeville and moving picture show will be opened here on the 12th, called "The Majestic," with Mgr. Rich of the Crawford behind it. The bill is not yet announced. Sells-Floto Circus No. 4, to two packed tents, presenting a very good show.
F. W. CAMPBELL.

FORT WAYNE, IND.

TEMPLE (F. E. Stouder, mgr. Monday rehearsal 9).—The Great Eldridge, a clever sand picture artist with fire effects; Ilda Schnee, descriptive vocalist, ordinary; Murray K. Hill, blackface comedian, well received; Fernande-May Duo, European musical novelty, well received; Original Bootblack Quartet, well received comedy feature; Mr. and Mrs. Gene Hughes, a laughing hit in the playlet, "Suppressing the Press"; good houses. JONES.

HAZELTON, PA.

FAMILY (Knoblauch & Hersker, props.).—Good bill: Marlowe, Plunkett and Company, travesty, good; Miller Brothers; Diorama, interesting; The Great Crowley, good; Tanna, juggler, good; Al White's "Dancing Girls," very good. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—A very good bill is headed by Edwin Stevens in a delightful sketch, "A Night Out"; Winsor McCay, the famous cartoonist, tells some capital stories with his crayons; Edgar Allen and Olive Briscoe made a hit in his comedy sketch. Others are De Witt, Burns and Torrance in an acrobatic novelty, good; Eckhoff and Gordon, musical act, fair; Katie Rooney in impersonations of her father, the late Pat Rooney, revived some pleasing memories; Marzella and Millay, grotesque acrobats, good; and Black and Jones, colored singers and dancers.——NOTE.—Handsome souvenirs were given out to every lady attending the evening performances all last week, and extra large business was the result.
JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, res. mgr.).—Byron Douglas and Company are the advertised headliners of the bill. Mr. Douglas, who was a stock favorite here several years ago, is naturally well received. He has two able assistants in Henriette Browne and Wm. H. Everett, but his one-act farce, "Winning an Heiress," is somewhat inconsistent. The special attraction of the bill is "The Hazardous Globe," which is the same sensational exhibition as of yore, but which is no longer a novelty in Indianapolis. The one real novelty of the bill is the admirable pantomimic acrobatic offering of the Spissell Brothers and Mack, and this is the hit of the show. Sydney Deane and Company are back again in their singing skit, "Christmas at Blackwell's Island," which has some good fun in it. Charles Leonard Fletcher is well liked in his impersonations, and the ever-popular Clarice Vance, a natural songstress, pleases immensely. Others on the program are the Brittons, in a jolly singing and dancing turn, and the Petching Brothers, with their familiar "musical garden."
L. W.

JOHNSTOWN, PA.

MAJESTIC (L. O. Cool, mgr.).—Keen and Waller, high wire acrobats, good; Harry Jolson, singing comedian, pleasing; The Four Stewart Sisters, dancing, good; McKenzie, Shannon and Company, "A Shine Flirtation," making an immense hit; Fred. Bond and Company, "Handkerchief No. 15," very good; Anderson and Golnes, colored comedians, caught on at once; Col. Gaston Bordeverry, sharpshooting, a marvel.——PARK (H. W. Scherer, mgr.).—Reid Sisters, dancers, fair; Herbert's Dogs, fine and are featured; Smith O'Brien, late of the "Gamekeeper," does a monologue, songs make a hit; Warren and Brockway, comedy musical act, very funny; Clayton and Drew, travesty, "A Knight in Rome," good; attendance good.——CAMBRIA (H. W. Scherer, mgr.).—22, Dockstader's Minstrels. JESTICAM.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—An entertaining bill is offered this week at the Orpheum Theatre, Rose Coghlan being headliner. The rest of the bill consists of The Okito Family, Chinese conjurers, very good; Dixon and Anger, "Out West," fair; Farrell Taylor Trio, singers, very laughable; The Ruppelts, equilibrists, good; Armstrong and Clark, "Finding a Partner," excellent; Emil Subers, monologue, very funny; Lockwood and Bryson, singers, very good.——SHUBERT (Walter Sanford, mgr.).—George Evans, headliner, big hit; Cottrell-Powell Troupe, skilled riders, good; Hermann the Great, excellent; Girard and Gardner, "Dooley and the Diamond," very good; Aurie Dagwell, singing, good; Burton and Brooks, "The Limit," hit; W. C. Fields, juggler, excellent; Kelly and Ashby, comedy acrobats, funny.——CENTURY (Jos. R. Donegan, mgr.).—Williams' Imperials, very enjoyable. Next, Oriental's Cozy Corner Girls.——MAJESTIC (Clint Wilson, mgr.).—Waldron's Trocaderos, very good.——NOTE.—Nov. 18 marks the first break in vaudeville at the Shubert Theatre, when Mrs. Fiske comes for a week's engagement.
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LEAVENWORTH, KAN.

ORPHEUM (C. B. Martyne, mgr.).—Show opened by Armstrong and Holly, "The Expressman," takes well; Hawley and Leslie, dancing, very good; Robinson and Grant, appreciated; Cavana, novelty wire act, first class; Grace Orma wins applause by her singing.——PEOPLE'S (M. Cunningham, mgr.).—Headed by Mizuno Troupe of Japs, other numbers are: Belmont and Brennen, The Deloys, Roy Wilson, Myrtle Deloy and Roy Lindsey.——NOTES.—C. B. Martyne has resigned his position as manager of the Orpheum and will soon return to the vaudeville stage.—Chas. Cunningham, assistant manager of People's Theatre, was quietly married in Atchison this week.

LITTLE ROCK, ARK.

MAJESTIC (Sani S. Harris, res. mgr. Monday rehearsal, 10:30).—Week 4: La Crandall, ordinary wire act; Capt. Henry, wireless telegraphy exhibit, interesting; Terry and Elmer, laughing hit; Burnham, White and Company, "A Special Rehearsal," well played; Laura Bennett, vocalist, fair; Baader-Lavelle Troupe, fine bicycle act.——ORPHEUM.—Moving pictures and ill. songs.——JO-JO (John McClure, Jr., mgr.).—Moving pictures.——WONDERLAND (F. Jennen, prop.).—Moving pictures.
JIM.

LOUISVILLE, KY.

HOPKINS (William G. Riechmann, mgr.).—The bill opened with Charles Ledegar, tight rope performer, won applause; the headliner is Anita Bartling, juggler, pleasing; Hal Stinson and Alice Merton, "A Bunch of Nonsense," good; Lugi Marabaini, carving figures and designs out of ice, fair; Gartelle Brothers, skaters, very good; Jimmy Wall, black faced monologist, well received; Bissett and Scott, one of the best singing and dancing acts that has been seen here this season; Robert Whittier and Company, "Tangled Relations," very clever; the Kinodrome showing the McKinley Memorial services at Canton, Ohio, won appreciation.——MARY ANDERSON (Max Friedhurg, mgr.).—The Six Cuttys, musical, recalled several times; The Italian Trio, singers, very good; Eva Mudge, "The Military Maid," an old favorite, received a welcome; Capt. Woodward's seals, good; Rawson and June, boomerang throwing, a novelty; Dick Turpin, black faced monologist and singer, kept the audience in an uproar; the moving pictures are exceedingly good this week

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Benjamin Chapin and Company in the "Life of Abraham Lincoln," scored; Mr. and Mrs. Allison in "Minnie from Minnesota," good; Alice Hanson and Gussie Nelson, dancing, a hit; Stelling and Bevelle, comedy gymnasts, good; Martin Brothers, xylophonists, good; Harry Breen, parodist, good; Alexander and Scott, "From Virginia," good.——BOSTON VARIETY (Wm. F. Lyons, mgr.).—Red Raven Burlesquers, headed by Nina Searles, ollo; Nelson juggler; Howard and Cameron, Julie Leslie, Joe Duncan, Musical Greenoughs, Darcy and Allen.
JOHN J. DAWSON.

MALDEN, MASS.

HATHAWAY (George H. Morse, mgr.).—Le Dent, juggler, good; Leville and Sinclair, singing and dancing, pleased; Lola Cotton, mind reader, big hit; Alsace and Lorraine, musical artists, best on bill; Gracie Emmett and Company, "Mrs. Murphy's Second Husband," took well; Joe Deming, conversational comedian, drew a large crowd; Kitty Traney, juggling and sporting act, fine.——NOTE.—First amateur night introduced 8th was responsible for standing room tickets being on sale.
THOS. C. KENNEY.

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—Bill pleased and good business. Musical Bennetts pleased; Cole and Clements, singing and talking, fair; Ed Estus, equilibrist, good; Grotesque Randolphs, "Fun in Chinatown," good; Dermler-Spella, songs and dances, pleased; Reese Rosser, ill. songs, very good.
J. O. ASHTON.

MARION, IND.

CRYSTAL (Ammons & Dubois, prop. Monday rehearsal 10).—Week 4: Raymond and Sortonia, sword experts, entertaining; The Wormser Tots, fair; Leonard and Fulton, second appearance and the best on the bill; Irene White Ammons, ill. songs.——GRAND (Sam Pickering, mgr. Monday rehearsal, 10).—Lamb's Manikins pleased immensely; Mark Johnson, bicyclist, scream; Jimmie Wall, blackface, good; Robish and Childress Trio, entertaining; Jake Montross, ill. songs, pleased.
L. O. WETZEL.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—Musical Macks, excellent; D'Elmar Brothers, clever; John Lorenze, fine; Campbell and Brady, hit.——SCENIC (John Francis, mgr.).—Moving pictures and ill. songs.
CHAS. E. LACKEY.

MILWAUKEE, WIS.

There were enough people turned away from vaudeville at the Shubert to fill another theatre. All theatres report the same extraordinary conditions. SHUBERT (Edwin Thanhouser, mgr.).—Acts presented were: Desroches and Blanca, French eccentriques, only fair; Al Shean and Company, low comedy sketch, good laughing value; Frosini, accordeon soloist, excellent; Kara, juggler, very good; Olympia Quartet, ordinary; Joe Welch and Karno's Comedians.——NEW STAR (Frank R. Trotman, mgr.).—"The Colonial Belles" with Frank Gotch, wrestler, as an added attraction. "An Afternoon at the Races" and "It Happened in Paris" are the two burlesques, both of which are well put on; good singing choruses, lively comedy.——GAYETY (S. R. Simons, mgr.).—Clarke's "Runaway Girls" presented "Commercial Drummers" and "A Pair of Kings." The olio is a good one.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Belleclaire Bros., gymnasts, expert and of good appearance; Daisy Dumont, sings near-naughty songs, is pretty and clever; Ferry Corwey, musical clown, musical and funny; Emma Francis and Arabs, singing, dancing, tumbling, a whirlwind success; Ben Welch, impersonator, Hebrew is excellent, Italian not bad; Leona Thurber and picks, good; Hart's Crickets, a spectacular condensed musical comedy. Entire bill enthusiastically received.
LEWIS.

MOBILE, ALA.

LYRIC (G. Neubrik, mgr. Monday rehearsal 10).—Week 4: Reha and Inez Kaufman, dancing and songs, a hit; Anna Doherty, very good; The Aherns, novelty equilibrists, very clever; Tom Lewis and Elvira Frencelli, unstinted applause; Wm. Inman and Company in "Recognition," excellent.
NAN.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Seymour Sisters, slugers and dancers, good; Equillo, equilibrist, took well; Livingston and Schultz, operatta, "Her Gipsy Sweetheart," good; Frank Gray, ill. songs, good; The La Delles, mystic manipulators, received applause; Leonard and Tester, singing comedians, good.
GEORGE FIFER.

NEWARK, N. J.

SHUBERT (C. A. Williams, mgr. Monday rehearsal 10).—Good show to large houses the rule this week. The Levaills, equilibrists, extraordinary; De Faye Sisters, "musical Gibson Girls" (with special set), went well; Mme. Herrmann and Company have some startling illusions; Quigley Brothers are droll comedians and dance cleverly. One of the greatest Risley acts seen in this city is put on by the Yiullan Family of Eight; Harry Stanley, who gives imitations of a clarinet, and Sarah L. Coggeswell, who has a very pleasing voice, gave an agreeable singing act; "That Quartet" is still "That Quartet"; Mme. Etolles' trained horses and boxing stallions pleased the little folks.——PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Georgia Laurence and Company in "Miss Cobb, Manicurist," very enjoyable sketch; Carroll Johnson and Company of young men, with elaborate scenic background, sang and danced most entertainingly; Laurie Ordway with her Cockney songs caught on; Lala Selbini and Company introduced a catchy novelty; Gilmour and Latour pleased; Clayton Kennedy and Mattie Rooney, a pronounced hit; Lew Bloom is a funny lad; "In Morocco," with its troupe of acrobats, made the audience sit up.——WALDMANN'S (Lee Ottelengui, mgr.).—The Bowery Burlesquers are having big houses to witness their first class shows.——ARCADE (L. O. Mumford, mgr.).—A good bill this week. Geo. Grunewald is still making

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good with his songs. Amateur night Wednesdays. JOE O'BRYAN.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Week 4: Urma Sisters open (New Acts), followed by Phil and Nettie Peters, who are giving the "Song of All Nations," and telling the same old "gags." Watson, Hutchings and Edwards in "The Vaudeville Exchange," still older. Three Renards, two men and a woman, aerial act, above anything in its line ever shown here. George Wilson laughs at his own jokes. "Immensaphone" closed. The act received hearty approbation.——GREENWALL (H. Greenwall, mgr.).—"Casino Girls," classy girls, far removed from the usual run of burlesque chorus ladies. Jess Burns has taken over the old Manchester show, and the reverberating ha ha's that emanated from the throats of the Sabbath clientele proved the manner in which he has succeeded. The first part, entitled "A Gay Old Boy," contains many amusing situations, but the musical numbers could stand revision. Frank Graham is a legitimate actor of the old school. Deeley and Austin employ gingery methods, extracting much applause thereby. Nolan and White have one of those "hit'em" and "miss 'em" talking acts. Mr. Nolan's parodies were appreciated. Graham and Randall have added a new drop to their "Across the Bridge' skit. Miss Randall is giving a clever imitation of Mlle. Fougere. Crawford and Manning were the laughing hit. Moran and Wiser close the olio with an eighteen-karat simon-pure boomerang hat and club throwing specialty.——NOTES.—Rose Deeley and Wm. Moran of the "Casino Girls," were married upon the stage of the Greenwall. The affair was advertised as an extra attraction. O. M. SAMUEL.

PORTLAND, ORE.

PANTAGE'S (John A. Johnson, mgr.).—Week 4: El Did Troupe, Mexican cyclists; Wolfe Brothers, acrobatic; James Dunn, mimic; Lemingwell, Fletcher and Company, "The Ashes of Adam"; Guido Ceccotti, Jean Wilson, ill. songs. The bill is good from start to finish. Crowded houses.——GRAND (James J. Errickson, mgr.).—Week 4: May Yohe, singing comedienne; Charles B. Ward, Kathrin Klare and Company, "The Twin Flats"; Ted and Eugene Fanst, musical artists; Cummings, Thornton and Company, "A Mail Order Wife"; L. T. Johnston, ventriloquist; Joe Thompson, ill. songs. Excellent bill, playing to capacity.——NOTES.—The managers of the various theatres predict a quiet season, owing to business conditions.—Mr. St. Peters has remodeled the Nickelodian and made it one of the finest theatres of the kind in Portland.—Frank Whitten, of Nunn and Whitten, who has been in the hospital with a sprained ankle the past three weeks, is convalescent and left for Frisco to join his partner, who has been working single.—The Portland horse show, held at the old Exposition grounds, proved a great success socially and financially.—The Grand has turned people away at every performance this week, the attraction being Miss May Yohe. This is Miss Yohe's first appearance on the coast. W. R. B.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Marion and Pearl pleased; The Kemps were liberally applauded; The Banks-Breazeal Duo, good musical act; John T. Kelly and Company, "A Game of Con," full of laughs; "The Rah Rah Girls" (New Act); The Avon Comedy Four, "The New Teacher," laughing hit of the bill; The Tennis Trio, very clever and pleasing juggling act.——BIJOU (Updegraff & Brownell, mgrs.).—Half week: The Parisian Widows, big business; second half: The Rentz-Santley Company. GEORGE RITER.

ROCHESTER, N. Y.

Little change is shown here in the vaudeville situation. Both houses continue to present good bills, and the J. H. Moore house is still playing to capacity business. The press is cordial in its treatment of both theatres for the current week.——COOK'S OPERA HOUSE (Wm. B. McCallum, mgr.).—Gabriel in "Buster Brown" as the headliner, big drawing card; Marzella's birds, remarkable performance; Edwin Forsberg in "The Card Party," pleased; Searl and Viola Allen and Company create much laughter; Kelly and Rose, big hit; A B C D Girls, pretty and pleasing; Great Scott, clever; John Larkin, good.——BAKER (Richard Baker, mgr.).—Joe Hart's Military Maids, pleasing headline attraction; Julian Rose, scores; Ralph Johnstone, clever; Mme. Emmy's Pets, entertaining; Henry and Alice Taylor, interesting act; Canfield and Carleton, hit of bill; Mills and Morris, fair; Goltz Trio, good; Sidney Grant, ordinary.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 4: Another top notch bill with "The Eight Vassar Girls" as headliners. The balance included Inez Macauley, Mr. and Mrs. Jimmie Barry, Chinko, Makmuri and Minnie Kaufmann.——LYRIC (Sullivan & Considine, lessees).—Bert C. Donnellan, res. mgr.).—Week 2 this house did a very fair business all week with the following bill: Morey Long, ill. song; Dorothy Dane, vocalist and imitations; Sing Fong Lee, the great Chinese violinist; Budd Ross and Company, "Blinkey, the Jail Bird," and third successful week of the International Stock Company in "Oh, What a Night!" The Lyriscope, presenting up-to-date motion comedy. JAY E. JOHNSON.

SAN ANTONIO, TEXAS.

LYRIC AIRDOME (H. H. Hamilton, mgr.).—Madam Brachard, globe expert, good; Rose and Arlington, comedy sketch artists, lots of laughs; Walter S. Dickinson as "Senator Stebbins, the Yankee Rube," hit of the bill; Billy Price, comedian, popular.——RISCHE'S BIG TENT (Ernest Rische, mgr.).—Drama and vaudeville, good. Business big. CAL. COHEN.

SANDUSKY, OHIO.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week, 7: The Four La Delles, up-to-date magic, are headliners; Geo. E. Austin and Company, comedy wire act, held over, very good; Burton, Hughes and Burton, excellent comedy act, little Miss Hughes being especially good; Lakola, the sailor juggler, very clever act; "The Only Davy," ill. songs, very good; Prof. Arthur Barrett, good. Half week, 11: The Demacos, gymnasts and Roman ring artists, headliners, big hit; Dunston and Leslie, Italian character sketch, a winner; Mildred Williams, novel musical act, scored; John Mack, monologist and banjo artist, would probably go better if he did his banjo act straight and cut out the monologue; The Beal Sisters, dancers and singers, were booked for this week, but were unable to appear on account of the illness of their mother. DOC.

SEATTLE, WASH.

PANTAGES' (Alex Pantages, mgr.).—Week 4: Frank Hall and lion, The Three Olifans, La Zar and La Zar, Belle Gordon, The Bell Trio, Elwell and Pantagescope.——COLISEUM (Sullivan-Considine).—Week 4: The Five Bellatzer Sisters, Godfrey and Henderson, Sam Goldman, Brenon and Downing, Howard and De Leon, Roy McBrain, motion pictures.——STAR (Sullivan-Considine).—Week 4: Lewis and Lake, Musical Comedy Company, Rosa Naynon, Joe Bonner, Jack Lyle, motion pictures.——LYRIC (Louis N. Rosenbaum, mgr.).—Week 4: Murry Simon, Lillian Fisher, Higgins and Lamar, Burke and Bastido, Ola Hayden, The Malcoms, Ada Gautier, Prof. H. G. Robinson, Lyriscope.——FAMILY (Edw. Lang, prop. and mgr.).—Week 4: Don Carlos' Dogs, Dan O'Neill Familyscope and other attractions.——NOTES.—Business fine in all houses.—Mose Goldsmith has the Empire, Aberdeen, Wash., running excellent vaudeville. He is having erected a $25,000 theatre to play high class vaudeville.—R. E. Cummings and Company, The Gagnoux, Spray Sisters and Wells and Sells having played the Northwest time, open next Monday at the Crystal, Denver.—Week 11, George Thatcher, Una Clayton and Company and the Jessie Kellar Troupe play Spokane, George Thatcher then jumps to New York, while Una Clayton and Company and the Kellar Troupe finish out their time in Colorado on the Western States—Mr. Thatcher is so thoroughly pleased with his tour of the Northwest and his treatment that he is planning to play a return date next summer with Mrs. Thatcher.—Jno. F. Codre has been appointed general manager, and "Daddy" McNaff booking agent in the local office of Sullivan-Considine.—Work is being pushed rapidly on Pantages' at Vancouver. It is expected to open Dec. 1.—Vaudeville houses will shortly be opened at Ladysmith and Nanaimo,

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B. C.—Among the acts finishing San Francisco and now en route to play the Northwest time of the Western States Vaudeville Association are the El Did Four, Marconis, Wolff Brothers, Leffingwell, Bruce and Company, Arlington and Helston, the Burtinos, Della Stacey and Bunth and Rudd.—Wm. Lang, formerly of Chicago, is located in Seattle, where he has opened offices for booking vaudeville attractions.

MILTON G. WALER.

SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Bill includes Claudius and Scarlet, musical, very good; Lillian Hale and Company, "The Phantom Rival," fair; The Two Risleys, acrobats, good; Ida Howell, serio-comic vocalist, very clever; Dixon, Bowers and Dixon, assisted by Anna Burt, in "The Ar-Kan-Saw Fiddler," pleased. MILLER.

SPOKANE.

PANTAGE'S (E. Clarke Walker, mgr.).—Week 4: James T. Dervin, ventriloquist and mimic, pleased; Walter and Hill, "The Hebrew and the Actor," good; George Thatcher, minstrel pronounced hit; Jessie Keller Troupe, bicycle, very good; Una Clayton and Company, "What's in a Name," pleased; Leo White, ill. songs; pictures. ——WASHINGTON (Geo. Blakeslee, mgr.).—Mark and Bertha Monroe, "The Beauty Doctor," well liked; Sa-Van and Hill, comedy acrobatic act, very good; Flora Browning, songs, excellent; La Estrellita and Garcia, Spanish dancers, pleased; Geo. E. Murphy, Walt E. Whitman and Company, "Old Friends," liberally applauded; Pete Dunsworth, ill. songs. J. J. HUGHES.

ST. LOUIS, MO.

COLUMBIA (L. J. Shoop, mgr for Middleton & Tate).—Edward Connelly and Company present the headline feature, "Marse Covington," first time seen here; it is an excellent sketch capably acted, and was the hit of the bill. Rossina Casselli introduces a wonderful trained troupe of educated Mexican dogs. The act deserved more credit that it received Monday afternoon, but a poor house probably accounts for this. La Gardenia, assisted by 6 men in picturesque attire, contributes a very tame Spanish dance; Caram presents his ventriloquial act that never fails here. Kelly and Kent, sketch; Tom Jock Trio, amusing musical eccentric act; Keno and D'Arville, comedy acrobats, to a well satisfied and appreciative audience.——GARRICK (J. Oppenheimer, mgr.).—Music, mirth and real drama compose a well nigh faultless bill. The Marco Twins have a rough knockabout act. The feature of interest to St. Louisans was Grace Hazzard in "Five Feet of Comic Opera." She sang selections from several comic operas with perfect grace and made her changes in full view of the audience. Ida Fuller offers a brilliant fire dance; the electrical effects make it striking; it is the best of its sort ever seen in this city. Terley, a newcomer, made a hit with his skillful impersonations of great men. Frank Bush is as good as ever. Miss Hope Booth and Company have an attractive little playlet. The Dumont Trio offer good music. Juggling McBons and Six Somois are other features.——STANDARD (L. Reichenbach, mgr.).—There are several reasons why the "Parisian Belles" should prove a success this season. Probably the first and best is that the show is at once funny and clear. There is an abundance of spice interspersed during the action of "A Pair of Plums," followed by swift action, bright dialogue and not a little rough house. The show boasts one of the prettiest bunches of chorus girls that have been here lately. The show was pleasing from start to finish and was greatly enjoyed and loudly applauded Sunday night.——NOTES.—There is to be a society vaudeville next Thursday night at the Odeon for the benefit of the Orphans' Home. Young society belles are going to give 15 acts, and even a Fluffy Ruffles act has been added. It is being advertised as "Advanced Vaudeville." The whole theatre was sold by Monday. Debutantes are to sell programs and even Hadley and Folk are to be burlesqued.—Dorothy Clark is under arrest here. She says she is an actress and has appeared in several cities in vaudeville.

GAYETY (O. T. Crawford, mgr.).—"Dr. Bamley's Daffy House" contains some little comedy, mostly supplied by Chas. Ahearn. Yale and Rovers have the leading feminine roles. The show is spicy. M. Yale sings a song at the finish of the first act that contains the worst double entendre that has been heard in St. Louis this season. Bush De Vere Trio made the hit of the olio. Higgins and Phelp gave a line of talk that pleased. "Ballet of the Roses," a hit; Philips and Long, singers and dancers, were well liked; Yale and Rodgers, songs, were loudly applauded; Chas. Ahearn, bicycle act, was the second best in the olio. ED J. CAIN.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—The Musettes, expert reed quartet, good high class musical act; Edward Jolly and Winifred Wild, comedy musical act, good; Lamb's Manikins, miniature mechanical vaudeville show, good; Arthur Kherns, German comedian, good; Eugenie Barker, operatic soprano, good.——VARIETIES (Jack Hoeffler, gen. mgr.).—Noblette and Marshall, comedy musical sketch, great; Johnnie Reilly, ordinary juggling act; J. C. Nugent and Company, comedy skit, good; Stuart and Keeley, novel singing and dancing, good; Clayton, Jenkins and Jasper, "A Darktown Circus," great.——COLISEUM (J. H. Barnes, mgr.).—Nov. 10 and 11, Edward Hayes in "The Wise Guy"; 17-18, "The Empire Burlesquers." ——NOTE.—Nickelodeon, Electric Theatre and Dreamland having a large attendance.

ROSS GARVER.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Robert Hilliard was splendid in "As a Man Sows." It is a story and well written playlet. Gallagher and Barrett are great laugh getters; Brothers Permaine are funny clowns; Those Four Girls are clever; George B. Snyder and Harry Buckley have a pleasing musical turn; good singers and dancers are Fred Watson, The Morrissey Sisters; Bussy's Bears are well trained; Al Carleton makes laughter out of his business. Kinecgraph as usual. Big business.——STAR (F. W. Starr, mgr.).—A real burlesque production is Carr's Thoroughbreds, and this clever company, headed by Le Cair, drew fine business. ——NOTE.—There will be nothing finer on the continent, so it is stated, in the burlesque theatre line than the New Gayety (Eastern Wheel), which is rapidly reaching completion. Mr. Thomas R. Henry will be the resident manager.

HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Florence Gale and Company, "The Girl Who Dared," one of the leading features on the bill, well received; La Veen and Cross, in feats of strength, won approval; Nita Allen and Company, "Miss Ginger from Jamaica," very good; Nesson, Hunter and Nesson, clever jugglers. Others on the bill are: Smith and Campbell, Lamberti, pianist and impersonator, and Jimmie Lucas, dialects, comedian.——LYCEUM (R. H. Keller, mgr.).—First half of the week: The Broadway Gaiety Girls. They won approval. The last half: Sam Devere's Own Company are here. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—The Champagne Girls, a burlesque show of merit, are here here this week and give a creditable performance. The burlettas are "The House of Too Much Trouble" and "Mixed In a Muddle," and caused laughter. John Murray is playing the straight to advantage; George McFarland, as the Irish comedian; Frank Jerome, John Lyons, Frank Colton and Chas. Sanders contributed their part and deserve honorable mention. The soubrettes are Eleanor Revere and Mae Yuir, who handle their parts well and lead the musical numbers assisted by a chorus of fourteen good looking girls, magnificently costumed. The olio: John Lyons, comedy juggler, good; Eleanor Revere and Mae Yuir, singers and dancers, met with approval; the Coltons, singers and conversationalists, well liked; Potter and Hartwell, comedy acrobatics, clever (New Act); Geo. McFarland and John Murray in sidewalk conversation, good.——GAYETY (W. S. Clark, mgr.).—W. S. Clark's own show, "The Jersey Lillies," were given a hearty welcome from the patrons of this house this week.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Wonderland has another good week of attendance. The bill this week is a very good one. Frank Hamilton, who heads it, is an exceptional

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balancer and jumper. Ansel and Dorum do some clever head-to-head and hand-to-hand balancing. Mr. and Mrs. J. Wiley present a laughable satire. O. D. Paddock, dancing, very good. The Rosaires, high wire act, this is one of the best seen here this season.——THE BIJOU (Geo. Shafer, mgr.).—Mr. John X. Coughlin, the human dynamo, good. Leslie and Williams, blackface comedienes, well received. Merrelli, singing and dancing. Whistling Billy Sheets, very clever. Gardner, West and Sunshine, novelty sketch, received applause. C. M. H.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Week 4: The bill opens with Juno Salmo in one of the best contortion acts that has been seen here and he received solid applause; Netta Vesta, singer, good voice and songs are new; Howard Truesdell and Company, "Two Men and a Bottle," very good; Happy Jack Gardner made a hit; Ed. F. Reynard, the ventriloquist, went big; Work and Ower, very good acrobatic act; Jesse L. Lasky, "A Night on a House Boat," a very novel piece.——FRANKLIN SQUARE (Frank S. Waldo, mgr.).—Week 4: The bill this week is not as strong as last week. Robbins, juggler, opens, good; Armstrong and Ashton, songs, good; Harry Burgoyne, "the coster comedian," went well; Harry Brown and Company in "One Christmas Eve," appealed to all; Chevalier De Loris, sharpshooter, good; "The Red-headed Girl" went well; The Three Keatons made a splendid laughing feature; Bresnah and Miller closed after the matinee. Their place on the bill was filled by the Alabama Comedy Quartet. W. M. SHERMAN.

YOUNGSTOWN, O.

TEMPLE (Harvey Arlington, mgr.).—Bud Farnum, musical comedian; Lucille La Tour, singing and dancing soubrette; Clare Templeton, vocalist, and the Templeograph.——NOTES.—Marty C. Higgins, business agent of the local stage hands' union, was re-elected president of city council. He was at one time assistant to De Bierre, the magician, with whom he toured the vaudeville houses.—The "Shadows on the Hearth" Company at the Grand has as vaudeville feature the Clifford Family English artists. C. A. LEEDY.

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VARIETY

VOL. VIII., NO. 11. NOVEMBER 23, 1907. PRICE TEN CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

EVERYTHING QUIET IN VAUDEVILLE CIRCLES

The Big "Deal" Over, Developments Are Awaited. Morris Passive—Some Sullivan-Considine Talk.

There was no excitement in vaudeville the past week. With bookings at a standstill, and the deal whereby Klaw & Erlanger quit vaudeville consummated, nothing was left for those interested in the situation but conversation and speculation upon the outcome and developments.

Some rumors during the week first had it that the Sullivan-Considine would book through the Morris office, and again that it would cast its future with the United. At all three headquarters these reports were denied, the Sullivan-Considine offices emphatically contradicting the Morris report, and also the one regarding the United, although not in such a decided manner as the other.

At the United Offices it was clearly stated no negotiations were on looking to such a deal.

On Thursday a meeting was held at the offices of Klaw & Erlanger in the New Amsterdam Theatre building. Attending were Martin Beck, John W. Considine and Messrs. Klaw and Erlanger. The meeting was to discuss the possible entry of the Sullivan-Considine Circuit into the United Booking Offices, but it is authoritatively understood nothing came of the conference, the attitude of Mr. Beck being against the move at the present time.

Details of the United-K. & E. transaction became known, but have no bearing upon the general understanding of it. The papers were signed by both sides on Nov. 7. The larger managers in the United affixed their signatures, and for the other faction, besides Klaw & Erlanger, who placed their names as individuals and as a firm, Al Hayman, Lee and Jake Shubert, Geo. Cox, J. J. Rhinock, Felix Isman and all directors of the United States Amusement Company also signed the agreement.

This instrument conditions that Klaw & Erlanger shall not play vaudeville in any city in the United States or Canada where there is a theatre booked by the United Booking Offices, and if K. & E. open a vaudeville theatre in any city or town where the United is not represented, then the bookings for that K. & E. house must be placed through the United Offices.

A penalty is provided for a breach by K. & E., and allows of injunction proceedings being brought, besides imposing a forfeit of $250,000 for each violation. There is no condition imposed upon the United or its managers from entering the legitimate.

Another clause in the agreement coming under the same penalty contains a provision that Klaw & Erlanger shall not lease or allow to be leased, or sell or allow to be sold, any theatre owned or directly controlled by the firm without the insertion of a prohibition preventing vaudeville from being played in the house pending the term of the United agreement, which has ten years to run.

It is also positively stated that Klaw & Erlanger have agreed in writing to have the Nelson Theatre, Springfield, and the Franklin Square, Worcester, now managed by the William Morris Amusement Company, stop playing vaudeville when the time limit for their own houses in this amusement line shall have been reached. The final date for variety entertainment in K. & E. theatres is Feb. 1, next.

That this can be accomplished without the consent of the Amusement Company is denied by William Morris, who stated this week that the leases for the New England theatres held by his company contained no provisions which would give Klaw & Erlanger or the United States Amusement Company, the direct lessor to the Morris Company, any discretionary rights. Mr. Morris said his company's leases were absolutely inviolable for a period of five years, unless default were to be made in rental payments.

S. M. Oppenheimer, of the American Theatre Company, which is in possession of the four former K. & E. vaudeville theatres in the West, returned to St. Louis, his home, early in the week. During his visit here, the only proposition received by him, it is understood, was an offer from United managers to re-take the Garrick, St. Louis. This offer was for the Garrick only, and did not include the other houses. It was declined. The settlement, if any is to be made with the American Company, has been left to the Western managers of the United, who will handle the situation there. Under the contract held by the U. S. Amusement Company to book the theatres it formerly operated in Milwaukee, Louisville, St. Louis and Kansas City, it is reported, an attempt may be made to place legitimate attractions in those houses, vaudeville not being specifically defined in the agreement.

Mr. Morris, when questioned as to whether he had made any connections for new houses, replied he had not up to the present time, and expected to take a vacation for a couple of weeks. He said that developments were being awaited, and denied having had any communication with John W. Considine, of the Sullivan-Considine circuit, now in the city, or that any arrangement had been made by him with the American Company.

Mr. Morris admitted having received and declined a proposition from the United as reported in VARIETY last week to the effect that he should be guaranteed bookings up to an amount which would net him $25,000 commission yearly for a period of ten years.

No further offer had been submitted to him, nor had he made any proposition in return, according to Mr. Morris.

The consideration received by Klaw & Erlanger, or to be received, for the abandonment of their vaudeville scheme was the subject of much controversy. For the United it was claimed the amount paid or to be paid over was or will be very small, almost too small for belief, as the amount was given, while on the K. & E. side an amount six times in excess of the other figure was quoted as the possible figure. A deathlike stillness has been maintained on this score by the leaders of both factions. It was mutually agreed the consideration was not to be divulged.

An officer of the United this week said he saw no reason why the smaller acts should not be booked as usual. The acts taken over from Klaw & Erlanger, he stated, were nearly all high-priced, leaving the demand for the lower salaried numbers the same as before.

The average time of Klaw & Erlanger acts still to be played was from twelve to fifteen weeks, on the same authority, and by that time, the United Offices would be again normal in its bookings.

OPPENHEIMER SAYS VAUDEVILLE ONLY.

Louisville, Ky., Nov. 22.

Jacob Oppenheimer, one of the Oppenheimer Brothers, who have the control of the American Theatre Company, is in the city, having arrived here from St. Louis on Wednesday.

To a VARIETY representative Mr. Oppenheimer said: "Our houses will play vaudeville for the next five years, and we hold a contract with the United States Amusement Company to supply us acts. If that company breaks it contract we will obtain our supply from other sources.

"You may say there is something brewing, and also that we are dickering for a theatre in Chicago, but cannot give the name before the transaction is closed."

Commencing Monday, November 25th, the prices at the Mary Anderson, one of the Oppenheimer houses, located here, will be 10-20-30 cents, competing with the admission scale at Hopkin's, the opposition.

DEWEY AND GOTHAM "DOWN BELOW."

The bookings for the Sunday night performances at the Dewey and Gotham are "down below." All vaudeville above 26th street calls the United Booking Offices "down below." There is no "up above" below 26th street, although at the corner of that street and Broadway during the time the position of Klaw & Erlanger in the vaudeville firmament was not firmly fixed the expression came into use.

"Maury" Kraus, acting for Sullivan & Kraus, the theatres' managers, placed his "Sundays" with the United this week, and the bills there for to-morrow (Sunday) have been laid out by Jo Paige Smith, who will have charge of them.

The cost of the Sunday programs at the Dewey and Gotham run from $350 to $400 at each house.

Morris has left for Sunday engagements the Grand Opera House, New York; Broadway Theatre, Brooklyn, and Kruger's Auditorium, Newark.

TWO MORE CLOSE NOV. 30.

On Nov. 30 two more K. & E. theatres will end their variety existence under the "Syndicate" management.

The Shubert, Newark, and the Baker, Rochester, are the next duo, the People's, Philadelphia, and Academy of Music, Montreal, closing to-day.

Final dates for the termination of vaudeville in any of the other K. & E. vaudeville theatres have not been decided upon as yet.

ETHEL LEVEY LOOKING TO OPERA.

No more glittering terpsichorean effects for Ethel Levey, the nimble and the graceful. And good-bye to the "coon" song, either "rag" or ballad, and even the "straight" number under the "light" must be on its way as far as Miss Levey has further concern with it, for on April 22nd, next, she sails for Paris, where in the Paris Conservatory of Music Miss Levey will take a course of vocal cultivation for higher histrionic aspirations than she looked to at one time of her stage career.

There is a tentative agreement existing between the singer and Oscar Hammerstein that shall Miss Levey fulfill her present promise under the tuition of the foreign masters, she shall grace the stage of the Manhattan Opera House, with "grand opera" prefixed to her aimed for title of prima donna.

Two years is the length of time Miss Levey has appointed for her stay abroad, but time is immaterial. She is very much in earest, and if her reward is not grand opera, the Paris education will at least place her beyond vaudeville, Miss Levey is quite sure.

To a VARIETY representative Miss Levey stated these facts, taking occasion to flatly deny all reports of her marriage, or even such an impending event, to Robert Edeson. "I am too much wrapped up in my future," said Miss Levey, " to give thought to anything else."

Until her departure, the vaudeville time now contracted for by her through M. S. Bentham, as agent, will be played.

TECK REMAINS K. & E. HOUSE.

Buffalo, Nov. 22.

The Teck Theatre, now playing Klaw & Erlanger vaudeville, will continue to do so for a time, anyway, no date having been set for the closing.

When that occurs the Teck will still be a K. & E. theatre, not passing to Stair & Havlin, as has been reported.

VAUDEVILLE OUT OF PEOPLE'S.

Philadelphia, Nov. 22.

Saturday (23) closes the vaudeville of Klaw & Erlanger at the People's.

Monday will commence the combination season with "It's Never Too Late to Mend."

TWO S.-C. HOUSES CLOSED.

San Francisco, Nov. 22.

Announcement is made that the Utanah, Ogden, and the Lyric, Salt Lake City, both Sullivan-Considine houses, have been closed to vaudeville. Stock productions will replace variety.

The nearest S. & C. stand to these places is Denver, and the jump for the present will be from Los Angeles to that city.

VAUDEVILLE END IN C. O. H.

Chicago, Nov. 22.

Vaudeville will be withdrawn from the Chicago Opera House on Dec. 8. This is final, after several conflicting reports as to the future policy of the house.

Liebler & Company tried to secure the theatre for one of their plays, but C. E. Kohl, of Kohl & Castle, the managers, has decided to install a high-class dramatic stock company. It will be under the personal management of Mr. Kohl.

VARIETY

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Vol. VIII. NOVEMBER 23. No. 11.

Ed Gray, "the tall tale teller," is going to Europe pretty soon.

Carter and Bluford, colored, are in New York after a long foreign trip.

Rose Carlin is now doing a single act, having left "The Stage Struck Kids."

Irene Franklin was excused from four shows this week at the Empire, Paterson, through illness.

Ryan and White were compelled to play in street clothes Monday matinee at Hammerstein's. Baggage delayed.

Tim Cronin, single, has been booked by the Western States. He opens Dec. 2 at the Empire, San Francisco.

M. R. Sheedy, of Fall River, has settled the claim of William Morris, which was a short time ago in litigation.

Melville and Stetson have withdrawn their old talking comedy act. A new sketch has been written for them.

The Loja Trio sails for Germany November 28, returning here next Spring, when they will probably go with a circus.

May Walsh, the singing comedienne, who has successfully toured England and South Africa, returned home on Thursday.

Harry Corson Clarke, a "K. & E. act," plays Keith's, Providence, next week, the first "Keith" house Mr. Clarke has appeared in.

George Lyons and Eddie Barker make their first local appearance to-morrow (Sunday) at Hammerstein's. It is a singing and dancing act.

Mr. and Mrs. Edward H. Kemp will shortly return to New York with their new series of illustrated views called "Tales of the Wild."

"Mose" Gumble brought about the cancellation of his wife, Clarice Vance, for Chicago next week, wishing to have her home for Thanksgiving.

The Alvares and Lavard Troupes, two acts, with the Ringling circus the past season, have returned home. Both will be back again next summer.

Harry Lander has engaged passage on the "Kron Princessin Cecile," to sail December 10, closing his engagement at the New York two days before.

Lizzie Evans and Jefferson Lloyd produced in Duluth last week for the first time "Turning the Tables," a sketch which they wrote themselves.

Keen and Waller, foreign acrobats, under contract to the United, have canceled their American time, one of the team having broken an arm on the other side.

May Ziegler, professionally known as "May Mills" with the "Fay Foster" show last season, died Nov. 15 at the Metropolitan Hospital, New York, of consumption.

Marie Lloyd missed three shows at Hammerstein's this week, caused by a cold. "That" Quartet was borrowed from the New York Theatre to take her place on the bill.

For the first time since the Nelson Theatre, Springfield, Mass., opened as a vaudeville house, it returned a profit last week, said to be a trifle over $300. The William Morris Amusement Company now manages it.

Florence Rockwell, "The California Nightingale," has arrived in town. Miss Rockwell is Mrs. Chris O. Brown in private life. She is slated to make her initial appearance here week Dec. 2 at the 125th Street.

"The Skating Rink Girls," a semi-burlesque-musical comedy which went out recently under the management of Thomas Coffin Cooke, formerly road manager for Annie Russell, is reported as stranded in Jacksonville, Fla.

Clermont de Lion, a billiard ball manipulator, will open on the United Circuit time about Jan. 20. The foreign act was booked by H. H. Feiber. Ergotta Troupe, foreign acrobats, play United dates commencing the same time.

The Rooney Sisters and Kennedy and Rooney closed their engagements this week at Shea's, Buffalo, and the Union Square, respectively, on account of the serious illness of their grandmother in Baltimore, to which city they immediately repaired.

With the exception of disturbances caused by the Burlesque Wheels not running together, and a difference of opinion existing between the managers of the cheaper-priced vaudeville circuits in the West, the entire theatrical field of this country is clear, at present.

Alexander Fischer, one of Clifford C.'s brothers, who goes to Europe with the agent, intends securing freaks for disposal next season over here to circuses, museums or any kind of an exhibition looking for some rarified specimen formed in the human shape.

A condition of the K. & E. contract signed by Arthur Prince, the English ventriloquist, before leaving, calls for the routing of his wife, Ida Renee, and himself on the same programs during their engagement on this side. It will commence in February, lasting until the close of the season.

Last week while playing Shea's, Buffalo, Bert Levy, the artist, placed his original drawings and designs on private view at the Iroquois Hotel. Manager Shea suggested the idea, and over 1,000 of Buffalo's more prominent residents viewed the collection. The papers gave much space to the exhibition, describing many of the sketches.

At the Colonial this week, Lily Lena, the English singer, has two oil paintings of herself in the lobby, set on easels, behind each of which is strung a row of electric lights. The background of the paintings is dark, throwing her picture into a bright relief, and attracting much attention.

Will Evans, the English comedian, who canceled his contract over here last season, afterwards bringing suit against Percy G. Williams, to break the cancellation agreement, is said to have produced a "steal" of Gus Edwards' "Schoolboys and Girls" at the Tivoli and Empire, London. The "copy" was so badly done it had to be taken off.

Upon the opening of the new Hippodrome show next Wednesday evening, Daisy Hodgin will appear for the first time. The rider, despite the first name, is a man, but in keeping with his feminine name will dress as a girl. On the same bill will be the elephant number from the Hagenbeck-Wallace show, twelve in all, under the guidance of two trainers, but working as one act. The Mirza-Golem acrobatic troupe, the Ringling circus feature the past summer, will also appear.

"Billie" (W. E.) Ritchie, formerly of the Barber-Ritchie bicycle trio, was booked to play Keeney's New Britain, Conn., this week, but canceled. Since his European trip Mr. Ritchie has been American representative of a foreign automobile concern and has been interested in the trade in New York. Last week he was experimenting with an American motor car and in "cranking" the lever slipped, striking his forearm and fracturing the bone near the wrist. He will not be able to ride for several weeks at least.

Geo. Homans, with the excitement settling, finds he is entered under three classifications: manager, producer and agent. He has a few acts of his own, a few of others, and is the director of the Mt. Vernon Theatre, Mt. Vernon, N. Y., a real "house" charging admission, and which made a profit for the first time this season last week. A minion of the United Offices jokingly ordering Mr. Homans, as an agent, from the "managers' room" in the St. James Building, Mr. Homans assumed his managerial look, brusquely threatening to remove his theatre from the United Circuit were he not more considerately considered.

One beneficial result to the artist, in specific cases, has been the personal observation of Klaw & Erlanger they have been under, and particularly A. L. Erlanger. This will result no doubt in some vaudeville favorites becoming "legitimates" next season. On the list are believed to be George Evans, Collins and Hart, Julian Rose and May Belfort, beside others who will be carried in mind by the "Syndicate" managers. This was an inducement at the time contracts were being signed with K. & E. for vaudeville which brought any number of artists' signatures to the opposition in the hope of the legitimate possibility becoming a fact.

An act recently organized, and which has proven successful, was disbanded this week by the producer on the theory that at the price demanded, $1,000 weekly, there could not be secured sufficient time for the remainder of the season making it worth while to continuing it. Forty weeks for next season have been promised for the number, which will then be reorganized. The producer is a thorough vaudevillian, conversant with all conditions and in a position to obtain exact information as to his prospects for time. The shelving of this expensive number may be accepted as the correct standing of all new high-priced features, for it was figured by the act's manager, he could not, under any circumstances, obtain more than nine weeks of work, not consecutive, before the present season closed.

Liane D'Eve, the French character change singer, who makes her first appearance at the New York this week, has been held over for next. She is booked over here two months on the K. & E. time, and is under the direction of B. Obermayer, representing Somers & Warner, of London, who booked her in conjunction with A. E. Aarons, when the latter was abroad on a trip which has since been made memorable. Mlle. D'Eve is the first Frenchwoman to "make good" this season, and is one of the very, very few foreign acts who is receiving no more salary than can be drawn at home. Mr. Obermayer helped the young woman to believe she was securing twice as much here by informing her that as in New York she does two shows a day, and only one abroad, in reality an artist must work twice as long on the other side for the same money. Mlle. D'Eve is studying out the proposition.

EMPIRE MEETING OVER.

The business which brought the officers and managers of the Empire Circuit Company (Western Burlesque Wheel) to a meeting in New York last week was pretty well cleaned up by Monday and after that day they began to return to their homes.

The Empire men were in session Thursday, Friday and Saturday afternoon and evening, but after that only the executive committee, composed of James J. Butler, president; James E. Fennessy, vice president, and James Whallen, secretary, met to transact business. Col. Butler is still in town, and will probably remain here for a week or ten days longer. Mr. Fennessy left for Cincinnati Wednesday.

It was announced this week that a new theatre would be built in Wheeling, West Virginia, to house the Western Wheel burlesque shows. It will be ready by the beginning of next season and is to be built by George W. Rife, of Chicago, and the Empire Circuit Company, in the same manner as the Wilkes-Barre venture is being financed. These details were arranged during the meeting.

Col. Butler said that at the opening of the burlesque season of '08-09, the Empire Circuit would probably be represented by forty-one houses. This, he stated, might necessitate the elimination of one house now an item of the Wheel, but which house this would be, or what additions are to be made to the circuit, was not made public.

One thing that the meeting brought down from the air and settled definitely was the disposition of the Schenectady house. Mrs. Barry, of Albany, attempted to put this deal through alone, but later turned it over to other members of the Empire, and work progressed rather slowly. There was some trouble over securing a satisfactory bond from the contractors in charge of the construction work, but this has now been adjusted. Col. Butler announced that the building would be completed in not more than six weeks, and the house would be ready for opening in that time.

The new Williamsburg theatre will be ready for opening by March 10, if the contractors fulfill their obligations. There was some delay in the delivery of the structural iron, but with urging, the mills have completed their work to date, and this week large deliveries were made.

STUDENTS STOP SHOW.

Last Saturday was a disagreeable occasion for the management of Poli's, New Haven, and the artists playing there. In the evening the theatre was crowded by enthusiastic Yale students, flushed with a football victory and other things, and they ran the performance, or such of it as was given.

The curtain rose at 8 o'clock and went down at 8:55. The students refused to permit most of the acts to go on, but Apdale's Animals were graciously allowed to show their full turn, thanks to the foresight of the trainer, who had decorated his animals with Yale blue.

Charles Leonard Fletcher produced a new act last week at the Chicago Opera House in the person of Dorothy Adams, "the tenor girl." Miss Adams impersonates well known stars.

FOUR MORE ONLY FOR EASTERN.

L. Lawrence Weber and Sam Scribner, the Eastern Burlesque Wheel managers, leave Dec. 1 for a month's trip over the circuit, taking in the cities where a new house is about to open or will be erected. This will include Montreal and Toronto.

While away Messrs. Weber and Scribner will close the transaction giving the Eastern Wheel a house in Memphis and Louisville next season. A few details remain to be arranged before possession will be announced.

Two other theatres will be added, most likely, for next season. In St. Paul and Minneapolis, new houses are being planned for burlesque. Harry Harris, the moving figure in the corporation conducting the new Gayety at Milwaukee, will be the promoter of the two North-Western theatres.

In all the cities the Eastern intend invading there is a Western Wheel house, excepting Memphis.

At present the Eastern managers have no idea of seeking theatres elsewhere. The circuit will have been fully recruited for '08-'09 up to its full strength.

NEW SHOW OPENS.

"The Mardi Gras Beauties," the new Eastern Burlesque Wheel show, organized by W. S. Campbell and Al. Reeves, will commence its season on Nov. 26th under the management of Jack Sydell.

Forty-five people and a carload of scenery will be carried. Among the principals are Harry Marks Stewart, Lee Allen, Eddie Carroll, Sydney Stone, C. E. Relyea, Geo. Donaldson, Joe Conway, Frank Paris, Otto Paris, John Flood, White City Quartet, Cassie Bernard, Dorothy Stone, Madeline Webb and a chorus of twenty-five.

The opening stand will be at Orange, N. J., and from there a few Pennsylvania towns will be played, "whipping" the show into shape for the premier of the new Eastern Wheel house in Toronto, which the "Mardi Gras" will open.

RAYMOND RESENTS INSULT TO FLAG.

Raymond, the magician, raised a storm at the National Theatre in Havana last week. His act contains the usual American flag waving, but at the appearance of the red, white and blue the audience hissed the artist at his first performance.

He walked to the footlights, according to the story that has reached New York, and commenced an argument with the audience, taking a tone not at all to the liking of the Cubans. A near-riot resulted. Raymond was arrested and fined $50.

HOUDINI JUMPS INTO RIVER.

New Orleans, Nov. 22.

In a driving rain, and with 10,000 people assembled on the banks, Harry Houdini leaped into the Mississippi river last Sunday, with hands and feet securely manacled.

John Chaffe, publicity promoter for the Orpheum, where Mr. Houdini is appearing, "worked" it for a great amount of press matter.

Inmann's Dogs, a foreign act, will arrive here the 27th, opening at Des Moines, Ia., December 9th, for a tour of the Orpheum Circuit. H. B. Marinelli did the booking.

EGYPTIAN PUZZLES COL. BUTLER.

Kaldah, an Egyptian illusionist and "thought transference" expert, who has been seeking engagements as a burlesque "strengthener" for some time without success, has been signed for an experimental six weeks in the Western houses of the Empire Circuit (Western Burlesque Wheel). His engagement came up in a curious way.

One of the Empire men was telling Col. Butler of Kaldah's mystic powers.

"He'll let you appoint a piano player that he doesn't know. Then you can write the name of a song on paper which he doesn't see, and standing across the room he'll make the piano player play that piece without a spoken word."

Col. Butler "dug out" his "roll." "I'll bet you $1,000 he can't do anything of the sort," said the Colonel.

Kaldah was brought into Mr. Butler's apartments in the Imperial, where were a number of Empire men and their wives. No piano was present, so "Jim" Whallen, who confessed that he knew six popular airs well enough to whistle them, was elected to act as the "band." The women went into another room, conferred, came back and said they had decided on a certain tune.

"Whistle it," said Kaldah to Whallen.

"I don't know what it is," replied the secretary of the Empire Company.

"Well, whistle the first one that comes into your head," said the mystic and Whallen shrilled certain wan notes that were recognized as "Sweet Molly O." That was what the wives had decided on and when the Egyptian had successfully repeated the performance half a dozen times Col. Butler admitted himself puzzled. The six weeks' engagement was decided upon there.

FENNESSY LOOKING OVER ACTS.

During the presence of the Empire Circuit men in the city James E. Fennessy was delegated a committee to look over and report on variety acts with a view to making up a list of important attractions which would be available when a strong number was wanted to strengthen a show in the face of opposition.

NARROWLY ESCAPED FIRE.

Bridgeport, Nov. 22.

Several members of B. A. Rolfe's "Paradise Alley" Company had a narrow escape from injury in a fire which partly destroyed the Windsor Hotel Monday morning.

Gertrude Barnes, the soubrette, did not awaken until the fire had gained considerable headway, and she was helped to the street through the smoke and flames. Firemen saved the possessions of the players after they had reached a place of safety. The afternoon show was given at Poli's.

McMAHON'S SUBSTITUTE MOTTO.

Pittsburg, Nov. 22.

Tim McMahon, of McMahon and Chappelle, who, with their "Pullman Porter Maids," are playing at the Grand Opera House this week, has said while here that if the motto "In God We Trust" were to be taken off the coins, it should be replaced by "The Lord Help Us."

The Two Graces have left "The Merry Maidens," signing with Miner's "Americans."

COLUMBIA CO. MEETS DEC. 1.

A general meeting of members of the Columbia Amusement Company will be called for some time around Dec. 1. No announcement has been made of the purpose of the assembly, but it is supposed that matters of general import will be discussed.

PARTICULAR BURLESQUE MANAGER.

Providence, R. I., Nov. 22.

Providence has a most particular burlesque manager. He is John P. Hill, in charge of the Imperial Theatre (Western Burlesque Wheel).

Mr. Hill views each show scheduled for his house the week previously at Boston. His censorship is so severe even "damn" is barred on the Imperial stage.

That the "clean" show is looked upon with favor here by those fond of burlesque, and that Mr. Hill's attitude has the support of the community, is attested by the fact that at each performance over one-half the audience in the Imperial is composed of women.

"JOHN L." DRAWS BIG MONEY.

Jacobs & Jermon's "Golden Crooks" Company (Eastern Burlesque Wheel) played to $6,980 at the Gayety, St. Louis, last week with John L. Sullivan and Jake Kilrain.

"WARM" LITHOGRAPHS.

Toronto, Nov. 22.

Police Inspector Stephen adjudged the lithographs of Irma Lorraine too "warm" this week, and ordered some which were displayed in the lobby of the Star removed. The inspector termed them "doirty pictures."

Mlle. Lorraine is called "The Human Statue in Gold," and she protested against the removal, as did the manager of "The Avenue Girls," with which she is the extra feature. Another police inspector, together with the Crown (District) Attorney, decided there was nothing improper in the young woman's exhibition.

LEE HARRISON IN REVUE.

Lee Harrison and his "Broadway Girls" is one of the acts that will not be taken over by the United. Mr. Harrison and his company will be made part of the new Florenz Ziegfeld, Jr., revue, which is reported to be scheduled for opening at the New York Theatre, instead of the Broadway, as first announced.

SHOW AN ACT SHORT.

Louisville, Nov. 22.

Aurie Dagwell did not appear at the Mary Anderson, although billed for this week's program, and the show has been one act short during the week.

THREE SISTERS MACARTE.

The Three Sisters Macarte will produce their new act called "The Land of the Lotus" at the Union Square next week (Nov. 25). The young women were in England last season for the greater part, playing the Moss-Stoll Tour. For eight months they devoted five hours daily to the new piece, first presented at the London Hippodrome, where its success was pronounced.

Harry Rickards, the Australian vaudeville magnate, has booked it for an extended engagement in his country.

LEO CARRILLO'S CARTOON OF THE WEEK

NEW PRESIDENT FOR COMEDY CLUB.

At the election of officers for the ensuing term, to be held by the Vaudeville Comedy Club in December, a new president will be elected to succeed Will M. Cressy, the present incumbent, who announced at the meeting held last Sunday he would not consent to a renomination.

Two tickets may be in the field, from current report, although it is rumored if James J. Morton will consent to run for the office, there will be practically no opposition.

It is not known whether Mr. Morton has been approached upon the subject, as yet, but the general feeling among the members seems to be that Mr. Morton will be the right man in the right place if he will accept. He has been the most indefatigable worker for the good of the Comedy Club it has had. In the office of secretary Mr. Morton has been at all times in full possession of the club's affairs, and the many hours spent by him promoting the welfare of the society when it was young are recognized as generous service.

In addition to this, Mr. Morton is an able parliamentarian, a 33rd Degree Mason and a life member of the Elks, besides commanding the good will and respect of all whom he comes in contact with.

TAKING SHOWS TO PANAMA.

Chicago, Nov. 22.

Dial & Armstrong, vaudeville producers, are organizing a vaudeville company for a tour of Panama, opening about Jan. 6, for nine weeks or longer.

This will be the first exploitation of a combination variety show in South America. A "ladies' band," comedy acrobatic and novelty acts, and a new "girl act" will compose the bill. Messrs. Dial & Armstrong are in the city at present.

PECULIAR LEGAL QUESTION.

If nothing happens to prevent, the courts will pass upon a peculiar legal point in which Klaw & Erlanger and the Alexandroff Troupe are interested.

The Russian dancers came over with a contract to play twelve weeks for K. & E. They opened at the New York, and were retained for the second week; also playing, during the second week, the Grand Opera House in Brooklyn, a K. & E. theatre, for which their regular weekly salary was paid.

The contract expired according to its terms on November 17. The week of Nov. 10 they "layed off," but received a wire from the K. & E. offices notifying them to play the Auditorium, Chicago, Week Nov. 18.

The Troupe replied their time had elapsed, and salary for the open week was demanded. To this the answer was that the contract had been fulfilled, twelve weeks under it having been paid for, inclusive of the Grand Opera House, Brooklyn, engagement.

A demurrer was set up, and Alexandroff has placed the case with a lawyer to recover a week's salary. He rests upon a clause which calls for "consecutive" time, and points to the telegram ordering their appearance for week of Nov. 17 as proof K. & E. did not consider the contract filled until refusal to play another week was given.

Opinion seems to be about evenly divided as to the legal decision which will be given.

STRIKE SPOILS BUSINESS.

Louisville, Nov. 22.

The street car strike in this city has spoiled the theatrical business. No cars run after the lights are burning, and the people remain at home evenings.

$175,000 TIED UP.

It has always been said the microbe of trouble hovers around ready cash, and the recent flurry in banking circles disturbed the insects clinging to $175,000, left in the Williamsburg Trust Company by the Orpheum Theatre Company, of which Percy G. Williams is president.

The Brooklyn banking concern was in difficulties during the week, and the vaudeville wealth reposed in its vaults, or was supposed to. Only for an accident it would have been drawn out ere the complications grew so intricate that payment on checks was stopped.

Experience in past with banks which are sound only on paper has caused Mr. Williams to be acute at the first signs of alarm, but in this instance J. J. Maloney, of the Orpheum Company, who countersigns the vouchers for cash, was absent in the Adirondacks on his vacation. Mr. Williams did not know the whereabouts of Mr. Maloney, and could not draw out the money without him, but the auditor, seeing a New York paper, read reports of the trust company's confusion, caught the first train home. Upon his arrival, efforts were made to withdraw some of the amount, but it was too late.

Mr. Maloney's signature was decided upon as an extra precaution some time ago when a careless youth in the Orpheum business office, with a hankering for the stage, started to practice juggling, commencing with the Orpheum check book.

Kitts and Windrum, foreigners, are on their way here to play a sketch, having been booked by B. Obermayer for Somers & Warner, of London, over the K. & E. time. The Georgettis, French acrobats, are also contracted to open December 2 on the K. & E. circuit, engaged by the same agents.

S.-C. POSSIBLE OPPOSITION.

Denver, Nov. 22.

The Majestic, a new Sullivan-Considine house in this city, opens Dec. 2 with its first show. Max Fabish, who had charge of the Mary Anderson, Louisville, for Klaw & Erlanger, will be in charge. Admission will be 10, 20 and 30 cents.

It is expected among the theatrical people in town that the intention of the S.-C. circuit to install feature acts at the Majestic will place it practically in opposition to the Orpheum, more especially so in view of the smaller admission.

Memphis, Tenn., Nov. 22.

It has been stated here Max Fabish will have the management of the Orpheum Circuit's latest acquisition, the Grand Opera House, formerly conducted by Col. J. D. Hopkins.

Abe Morrison has held the position, but is now in Chicago, where he has been given other duties by the Orpheum Circuit.

Mr. Fabish may be temporarily in charge, as it is understood he has accepted the management of the new Majestic (Sullivan-Considine) in Denver.

PLAYWRIGHT'S SISTER IN SKETCH.

Alice Fitch, formerly ingenue in "The Heart of Maryland," under the management of David Belasco, opened this week in Mount Vernon, N. Y., in a condensed version of "Divorcons," arranged by James Slevin.

This is Miss Fitch's first vaudeville appearance. She is a sister of Clyde Fitch. In the cast of "The Affinity," as the sketch is called, are William J. Romaine, late with "The Pride of Jerico," and Mortimer Hartini, a stock star from the West.

MARTIN BECK RETIRES FROM VAUDEVILLE

The General Manager of the Orpheum Circuit Leaves the Variety for the Legitimate Branch of Theatricals.

Martin Beck, general manager of the Orpheum Circuit, and known all over the world wherever a theatrical performance is given, has retired from vaudeville.

Mr. Beck made the announcement this week. In the future his activity will be along "legitimate" lines. He has virtually entered into an agreement with Klaw & Erlanger whereby he will become a producer and director of pieces and plays for the first class theatres.

The bookings for the Orpheum Circuit over which Mr. Beck has exercised semi-supervision for some time past, have been placed altogether in the hands of C. E. Bray and Frank Vincent, both of the Orpheum headquarters' staff. Mr. Bray will make his permanent office at the St. James Building, the Orpheum's Eastern branch, where he will be assisted by Mr. Vincent in the bookings and routings for the circuit. They will have the entire charge of the booking department.

The Orpheum Circuit under Mr. Beck's guidance has grown to be an important part of the vaudeville business. It covers the West, with a vaudeville theatre in almost every city of importance, and touches the South at New Orleans and El Paso.

With the great vaudeville interests of the country systematized and combined, a condition largely brought about through Mr. Beck's individual efforts, he feels his range of endeavor has no further scope in vaudeville. While general manager, Mr. Beck surrounded himself with a staff which could take up the duties of his office at any time, having always provided against illness or disability to give his personal attention to the Orpheum's affairs. Through this foresight, Mr. Beck's transition from the vaudeville to legitimate field is a simple matter.

Being largely interested financially in the Orpheum Circuit Company, Mr. Beck will retain his present official title for a time until it descends upon his successor.

In making the announcement this week Mr. Beck said to a VARIETY representative: "I have only heartfelt gratitude to vaudeville and vaudevillians, managers and artists. In retiring there is no adequate manner in which I can express my thanks and appreciation to the great number of artists I have met and know personally. At times the wheels did not run altogether smoothly, and we have exchanged differences of opinion which may have disturbed our equanamity for a while, but it was all in the way of business. I entertain no feeling against any one in vaudeville. My one regret is leaving it."

RUSHING FOR EUROPEAN TIME.

The foreign vaudeville agents all report an increase of applications from American acts for European time.

Before Klaw & Erlanger sold out their vaudeville visit, it was an oddity rather than the rule for an act to seek a foreign agent. Many who were booked for abroad before the fight started cancelled, having in mind more advantageous times ahead at home.

Since the news of the "deal," however, acts are looking oceanward, and the foreign manager, with the agent, is expectant, almost happy, in fact. He is having visions of big acts at small prices, and hopes to see the condition which existed earlier in the season reversed.

Instead of foreigners flocking to America, Americans may crowd Europe.

BERNSTEIN LEAVES S.-C. OFFICE.

Last Wednesday Freeman Bernstein, the New York booking agent for the Sullivan-Considine Circuit, severed all relations with the firm, Chris O. Brown, the general manager, remaining in charge of the office.

Bernstein held a contract expiring in February, it is said, and he received some money for the separation, including the value of the office fixtures.

Mr. Bernstein will probably give his attention to some vaudeville acts under his direction.

The charge of the New York offices was lately taken in hand by Mr. Brown, who came on from Chicago for that purpose.

C. W. Williams, the ventriloquist, has placed together for next season a new ventriloquial offering, requiring two assistants, with special scenery. During the coming summer Mr. Williams will again experiment with airships.

LIANE D'EVE.

The above picture is Liane D'Eve, the French chanteuse, in one of her characters, as appearing now, for the first time in America, at the New York Theatre. She has proven so valuable as a drawing card that Mlle. D'Eve will be retained at the same house for the coming week, a certain mark of distinction.

GERRY TAKES IN KEATON.

The Keatons played the Grand Opera House, Brooklyn, last Sunday night. After the performance, Joe Keaton was taken into custody by Gerry Society officers for allowing children under age to appear at a public performance.

William Morris furnished $300 bail for Mr. Keaton's appearance when called for. The Gerry Society alleges two children within the limit appeared: one less than a year old, and the other not much over three.

FLOURNAY BACK TO 'FRISCO.

San Francisco, Nov. 22.

With the completion of the Sixteenth Street Theatre here (Sullivan-Considine) there will come a change in the management of the People's, Los Angeles. Al. Flournay, present manager of the People's, will take the executive reins at the Sixteenth Street and R. Nelsonia, now in charge of the Sullivan-Considine house at Butte, Mont., will be transferred to the Los Angeles house. Up until the time of the big fire Flournay was director of the 'Frisco Lyceum for Sullivan & Considine.

FIRST LOT "K. & E. ACTS" ROUTED.

The sixty acts turned over to the United Booking Offices by Klaw & Erlanger have been diposed of up to the week of Dec. 2. The K. & E. contracts are being taken up a week at a time. When the next batch of assigned contracts reach the United several more weeks will be taken care of and this process will continue until the whole list is completed.

It was particularly difficult to wedge the new acts into the United bookings for the weeks of Nov. 25 and Dec. 2, due to the fact that many of the bills were completed, but this will not be true after the beginning of December. The booking representatives of the various circuits have taken measures to prevent such an occurrence.

At their first meeting for routing purposes it was mutually agreed that there should be absolutely no more booking until the K. & E. contracts were off their hands. This was to prevent any manager quickly booking up his bills solid in order to evade taking over his share of the "Advanced Vaudeville" turns.

In many cases where managers had indicated their desire to book regular United acts, and had filed their order slips with Sam Hodgon, but where the actual contracts had not yet passed, the half completed bookings were called off temporarily, and the order slips returned to the managers.

Acts "laying off" this week under engagement to K. & E. have been promised time in the future for recompense, or a settlement made with them in the best way available, this having been left to P. J. Casey.

Mr. Casey has wired a number of acts where they are to play week November 25th, and others received letter.

Some K. & E. acts this week have been "farmed out" to small houses at a ridiculously low figure, the firm making up the difference, and the acts, without exception, have taken an assumed name for the week.

Of the number of acts "layed off" this week, R. G. Knowles probably entered into the simplest settlement for the loss of time. Mr. Knowles came on here from Chicago, where he had played the Auditorium. Informed a week would be added to his time in settlement of this open one, Mr. Knowles said his concert tour, to commence immediately after his present K. & E. contract expired, prevented the acceptance of that arrangement, but if Klaw & Erlanger would furnish him transportation to Kansas City, where he plays next week, he (Mr. Knowles) would call the matter square. Mr. Knowles' salary runs in four figures. His request was at once favorably acted upon, and his carfare from Chicago to New York added.

The Abde Hamed Moham Troupe of Arabs (8) have signed for 20 weeks on the Sullivan-Considine circuit through Joe Woods and Chris O. Brown, the S.-C. representative in this city. The act was with the Ringling show this past summer.

Charles Farrell, a blackface comedian, who has won distinction in burlesque through his careful delineation, will enter vaudeville through the Union Square next week, having been booked by Alf T. Wilton.

COSTLY SHOWS IN SACRAMENTO.

San Francisco, Nov. 22.

Not considering the Orpheum, the highest priced show now being given on the Pacific Coast is that of the Acme, Sacramento. Here Sullivan-Considine and the Western States are engaged in a hand-to-hand fight for patronage, S.-C. at the Acme and the Western States at the Grand.

Manager Goddard, of the Acme, is offering the full strength of the Sullivan-Considine bookings in addition to the Joseph Post Company, which alone is understood to draw $800 weekly. The Grand is also giving top-priced shows. It requires close figuring for a margin of profit, even with capacity houses.

TAKING NO CHANCES.

Next week at Gloversville, N. Y., Roland West will play his new sketch called "The Failure."

Mr. West says it will be the only dramatic sketch in vaudeville closing in "one." In the cast will be a "manager," and "The Failure" is the inability of the piece to "make good." Twice a day Mr. West will be fired by the "manager," so has no fear of the outcome.

QUEBEC GROWING STRICT.

Quebec, Nov. 22.

Every moving picture theatre in this city has been notified by the provincial government that it must close Sunday. Bennett's Auditorium has been giving a two-hour show, and packing the house at fifteen and twenty-five cents.

The people of Quebec have become accustomed to freedom in this respect, there being no opposition on the part of the municipal authorities to Sunday amusements. They may start a movement to oppose the order.

GOES INTO "TWO-A-DAY."

Atlanta, Ga., Nov. 22.

The Pastime Theatre here, which began its career several months ago, more as an experiment than anything else, this city having no vaudeville house at the time, has proven a profitable investment, and former Manager T. P. Holland has become proprietor by purchasing it from its former owners, Daniels Bros. Manager Holland will make extensive improvements at once, and will put on larger acts and a more extended bill, giving three performances per day, instead of five.

SKETCH IN PICTURE SHOW.

Des Moines, Ia., Nov. 22.

The day of the "five cent" theatre in this city seems to be drawing to an end. The Wire, a picture house, closed last week. It was followed by the Radium, another. It seems now as if others will soon be dark, unless business takes an upward trend.

Nickedom, this city, is putting on something of an innovation in the picture houses. Instead of songs or vaudeville a playlet is offered, changing once a week. The usual lengthy film is shown.

M. E. McNulty, father of Michael McNulty, died in Fall River, Mass., Wednesday. The deceased was the proprietor at different times of the Metropolitan and Saranac hotels in New York, much frequented by professionals during his management.

MONTREAL CLOSES.

Montreal, Nov. 22.

The Academy of Music (Klaw & Erlanger) closes to-morrow (Saturday). It has played Klaw & Erlanger's "Advanced Vaudeville" since the commencement of the present season.

The theatre will be on the Stair & Havlin circuit hereafter.

CHICAGO PUBLISHER COMING EAST.

Chicago, Nov. 22.

It is reported in the musical trade that Will Rossiter, the Chicago music publisher, is planning to open a branch office in New York City about January 1 next.

The addition of about fifty numbers to Rossiter's catalog, to happen by that date, will make the move necessary.

BENNETT MANAGER HONORED.

Ottawa, Can., Nov. 22.

The Countess Grey and Lady Sibyl Grey presented this week to Gus Greening, manager of Bennett's, in this city, a silver inkstand and silver cigarette case, both engraved "In recognition of services rendered to Tuberculosis Bazaar."

Lady Sibyl is the wife of Canada's Governor-General, and the form of appreciation taken by the titled women to Mr. Greening is looked upon as a big honor for him.

LITTLE THOUGHTS.

By Tom Hearn.

London, Nov. 14.

It isn't what you're going to be, it's what you are.

Forgiveness is the sweetest revenge.

It is hard to work, but harder to want.

If you are prepared to love, you must be prepared to suffer.

Difficulties are meant to rouse, not discourage.

A truthful enemy is better than a lying friend.

Most of the things that seem too good to be true are not.

Many a man is unhappy because he believes himself to be so.

It is more important to clean your teeth at night than in the morning.

When the worst comes to the worst, it is the best to make the best of it.

A man is never beaten till he has said in his heart "I am beaten."

When you think you have a great act, get booked on the Poli Circuit.

When Gus Edwards' "Blonde Typewriters" play the Alhambra next week, Hazel Robinson, said to be one of the four genuine blonde young women on the stage, will act as judge in a contest to be held in Harlem to select the handsomest girl above Fifty-ninth street street with light-colored hair. Miss Robinson once officiated in a similar capacity at Marion, Ind. Only once, though; then she came to New York.

"THE P. J. CASEY ASSOCIATION."

Around 42nd street and Broadway, known as "the corner," there is a movement afoot to place P. J. Casey, the vaudeville agent, in politics. "Pat" is in politics now, but not for publication, and the move of his friends is with the intent of having "the only Pat" go to the front as a candidate for the leadership of the district.

Accordingly a club is being organized, and will be named "The P. J. Casey Association." It will have "chowders," balls, parties, fairs, picnics, socials and everything becoming a New York political organization.

Mr. Casey is not adverse to the scheme, it is understood. He is physically built for a political leader, and his dimensions do not exceed his executive ability is asserted by the many friends who insist that the "Forty-second street" section of New York can properly be run only by Mr. Casey.

"Pat's" popularity on the Big Alley is so great people who know him not borrow money from him.

41 WEEKS STOPPED SAILING.

London, Nov. 6.

With steamship tickets in his pockets, and about to board a train on his way to the boat, Geo. B. Reno was handed today contracts for 41 weeks over the Moss-Stoll circuit. He opens next Monday at the Hackney Empire.

Mr. Reno is head of the act known as Geo. B. Reno and Company. He cabled America postponing time over there.

VAUDEVILLE IN PADUCAH.

Paducah, Ky., Nov. 22.

It is rumored that an attempt is being made to secure a 30-year lease upon property located in the centre of the city for the purpose of erecting a vaudeville theatre. No facts are obtainable.

THREE ACTS BOOKING TOGETHER.

The manager who plays Alice Lloyd upon her return visit, to commence March 2 next, will have three acts towards the make-up of his show immediately supplied him.

When Miss Lloyd with the Brothers McNaughton signed for this coming vaudeville season with Klaw & Erlanger, the agreement stipulated that both acts should be booked together each week.

At the same time a contract was entered into by Tom McNaughton for the appearance over here of Harry and Maud Wood, the two youngest members of the general Lloyd family. Both are under eighteen years of age. Their contract likewise reads they shall not be separated from Alice Lloyd while on this side.

BENNETT'S, QUEBEC, WINS OUT.

The house record was broken at Bennett's Auditorium, Quebec, last week by a large margin with a strong bill headed by "The Military Octet." This is the first week in which the house has shown an important profit, although it has been steadily on the winning side.

The Auditorium offered vaudeville for a time last season with varying fortunes. It was a loser on the season, but proved to be the entering wedge for vaudeville in the city. Under the Bennett regime, the conquest has been completed.

BUSINESS QUIET IN THE WEST.

Chicago, Nov. 22.

A number of small houses in the Middle West are closing, due to the stagnation in business generally reported.

In Chicago patronage at the Auditorium and Majestic is fairly good, while at the other three Kohl & Castle theatres it is light.

Edna Aug, Henry Lee and Hope Booth and Company, "Klaw & Erlanger acts," are billed to play at the K. & C. theatres next week, they being among those shifted to the United Offices following the settlement.

NEW PARK BOOKING CIRCUIT.

The Park Booking Circuit has opened offices in the Knickerbocker Theatre Building Annex, and has been granted a license to conduct a general booking business with H. A. Dorsey as president and L. A. Thompson, the scenic railroad man, as vice-president. Hans Meyerhoff is general manager.

The concern announces that it will supply attractions for the twenty-seven summer parks in which its president and vice-president are interested, and has already completed arrangements to book for two other resorts. Business will be conducted entirely on a commission basis. Mr. Meyerhoff declares that he is in no way interested in the concern except as a salaried employe.

DIAMOND RING FOUND.

Lawrence, Mass., Nov. 22.

Last Monday night the stage manager of the Colonial handed to Harry Rees, the house manager, a diamond ring he had found on the stage after Rooney and Bent finished their act.

Mr. Rees having read in VARIETY the Saturday previous of Marion Bent's reported loss of the jewelry while playing Keith's, Providence, returned the ring to her. It must have fallen into the folds of her dress, where it remained until she dislodged it on the Colonial stage.

AGENT SUES FOR $300.

Before "That" Quartet left Boston last week, the members were notified by a limb of the law there was an attachment against them for $300, filed by Jack Levy, the agent, who alleged commissions due for past engagements.

According to the plans, the writ should not have been served until after the Saturday matinee, but in some mysterious manner, "That" Quartet was informed on Friday of the proceedings. Someone told the deputy sheriff the boys were "nice little fellows," and to drop down for a social visit.

Before his call was ended, a bond for the amount had been placed, leaving the four young men free from official disturbance, but minus $62.50 cash which various costs ran into.

The case by Mr. Levy is based upon a claim for commission for all time played by the act since leaving his management last summer. The agent claims a contract which may be established by written communication to him. This the act denies.

P. J. Casey, who has been routing the K. & E. bills for the past few weeks, may remain with the firm after their vaudeville season ends.

LONDON NOTES

London, Nov. 9.

We are now in the midst of our annual battle for licenses. In London artists have their own troubles "getting in," but managers have a turn at the game. For instance, this is the third year Stoll has tried to "get in" with his proposed Finsbury Park Empire, which would put $125,000 in circulation, and be a good thing all around. Cranks, religious worthies, business men, agitators, dramatic people, trade combines, kickers and antagonistic folk of all kinds oppose the growth of the music hall profession and the opening of new halls.

Last year the Licensing Committee of the London County Council recommended this hall for license, but the Council itself turned it down. This year it is again recommended, but may be set down on. The Shepherd's Bush Empire was also recommended, but had opposition from a lady with an abutting residence, who claimed the twice-nightly queues lined up against her fence threw rubbish into her garden and against her windows. Moss Empires offered to buy her out; but she was a "sticker" and said nay.

Stoll sought drink license for both the Coliseum and Hippodrome, asking to be put on a parity with other Westend places of like class. The Coliseum was advised to go the temperance way, and will get even by serving afternoon teas for women and children. The Hippodrome was recommended for an excise license, but may not receive it at that.

Stoke Newington Palace was turned down on drink. Joseph Lyons was granted a music and dancing license for his new Strand Hotel, designed for a palatial affair at cheap prices with a winter garden annex. Then came the big fight against Gibbons on the Standard, Grand and Prince's, dramatic houses schemed for music halls. If Gibbons lands these theatres he will hold twelve London licenses, and those who are watching his career and know how much more he wants howl monopoly with as great vim as if they were declaiming against a Rockefeller.

Fred Karno was asked by a Dundee manager to cancel ten days' ahead, and on refusing so close a cancellation, the manager took advantage of the billing clause and wired him his freedom. Same case as Alec Hurley.—Billing is commonly registered here, but to guard against a claim that the envelope came in empty, some send by registered postcard. —The Federation had fifty-two accessions this week, one for each card in the pack, and one distinguished joiner was Hayden Coffin, rather a sepulchral name for show business, but they say it's a "dead cert."—In trying to oblige Queens, Poplar, Cumminger and Colonna lost Pavilion turn opening night and had date cancelled.—Alice Lloyd is billed over here as "the star that America discovered for us."—Fred McNaughton, of the brothers, has been presented by his wife with a bouncing baby boy.—In view of the Wall Street panic the "Daily Globe" says Harry Lauder will hardly venture "Ye Banks and Braes."—Henry Frederick Gordon, well known to music hall artists through constant offers to lend money on contracts, made through the mail, and who always got extremely well paid for his pains, has been "sent up" for eighteen months for a queer check transaction.

The Coliseum reopening is postponed from Nov. 25 to Dec. 16, and Alfred Chevalier will top the opening bill, Percy Honri's "Concordia" bottoming. The stage is being projected closer to the audience by a six-foot apron, the new stage alterations requiring 14,000 feet of teakwood and 5 tons of iron work. A new system of stage lighting is promised, of extreme brilliancy, and it is remembered Mr. Stoll called at the Battersea Empire to inspect the crystal lighting scheme there, which is something fresh. Harry Crocker of the Liverpool Olympia will stage manage, and will have over forty sets of scenery to look after. At matinees children only will be half price. The greatest artists here will get their escape papers in one week; no chance for a run here, as the house will be linked with Moss Empires on the weekly turnover plan.

At Glasgow Bostock is definitely out of Moss Empires, and his Zoo Hippodrome will figure at the head of a Scotch and English circuit he is gradually getting together. By the new move he will save the substantial booking fee required from those listed on the Stoll Tour, while no doubt he can get all the talent he desires. So far as one can prognosticate a lively fight will be on pretty soon between Stoll and Walter Gibbons, but Walter is likely to prove a live wire at that. His relations with the Federation are very good just now, and he lately sent the boys best wishes in a wire to the Vaudeville Club, seeming to appreciate their friendliness in the fight to get his licenses.

At the Belfast Palace, where a rowdy crowd once broke up the furniture in a demonstration over a cowboy hypnotist, some low brows in the gallery got gay with Ada Reeve, whose sweet and dainty refinement was perhaps keyed a little too high for them. With commendable spirit the management closed the gallery for the rest of the week, and the balance of the patrons were exceedingly appreciative. The Palace is a very fine hall, and Belfast itself a fine town, though at times a little on the "wild Irish." At the Belfast Alhambra lately a bottle was thrown at an Irish comedian, just missing him. An arrest—but the wrong man.

At the Gaiety they have cut out a song "I'm the Confidential Agent of the Kaiser" on account of the approaching visit of His High Mightiness. In Germany a little girl was jailed for thoughtlessly using a rubber stamp on a picture of the Kaiser, while a soldier who said the Kaiser's train should have slowed up when it passed the encampment got seven years. Lese majeste they call it. They protect the Kaiser in Germany but they dance all over an artist. Thus a private letter just in from Breslau says: "We opened up big, and it's a blanked good thing we did, as the manager has had trouble with four acts." This, mind you, at a house reported in VARIETY, vide a Parisian agent, as in favor of the normal contract.

So Harry Lauder, after that rap from Alan Dale of Birmingham, has opened to a three-base hit; even the "Birmingham Post" got special cables about his success to refute the "knock" that was sent your way from there. Reports circulating in London say Dale has taken to the tall timber. Fifteen years ago Lauder was earning fifteen shillings weekly in a coal mine, and preceding that had been pit boy and a half-timer in a flax mill. He still has his miner's lamp. He thought he was doing pretty big when he got thirty-five shillings a week for a concert tour. Later on he got as much salary as even Alan Dale, and it is because he has worked hard and made himself what he is that we are all glad to hear he reached you.

The Lord Mayor of London takes a great interest in charity, and has set himself to found a big home for crippled children, requiring $300,000 endowment. He has had special shows all over town; every place from the Hippodrome down, but perhaps the most unique affair he has ventured was his visit in state to "Wonderland," the place with the dime museum name being an immense boxing, wrestling and sporting place run by Jack Woolf, father of Gypsy Woolf of well known name in the halls. The visit caused quite a sensation in the realms of "fistiana," and upwards of 3,000 people bid him welcome. White satin programmes commemorated the distinguished event, and the Lord Mayor not only watched a three-round contest but made a speech of thanks. As he was leaving the hall a man shouted: "God bless you. You're a fair old knock-out!"

Barrasford's Alhambra at Brussels opened big, its light and brightness and beauty being quite a revelation. Little Tich was the feature.

In the halls lately have been runs on child prodigies, diabolists and lightning change artists. The vogue of the latter has caused some of the extreme old-timers to crawl out from their hiding places; the good old type of rapid change performer who began at his changes as he left the stage, dashing breathlessly into the wings. Some pretty keen people claim there is a double used in the Fatima Miris act, and Stoll gets back at them good and strong with a thousand pound offer to any one who can prove it.

Pantomime is in the air, and we are rushing swiftly toward the Christmastide. At the Lyceum (Robinson Crusoe) scene painters are very busy, and a masterpiece is 'The Coral Realms Under the Sea," while "The Island of Orchids" is also a riot of color. A big armor march by girls will also be a showy thing here.

BERLIN NOTES

By "OLD NICK."

Berlin, Nov. 5.

With the cold weather all theatres and two circuses are doing fair business.

Nothing new here just now, but several good acts are knocking about. The Wintergarten has Leris Loyal, equestrienne; Lavine and Leonard, American eccentrics; Belloni Cackadoo, Doran Brothers, comic bars, and "Diabolo," De Lilo, Paris cinges; Zertho's dog act, Boganny Troupe, acrobats; Tiller's Girls, Everhart, hoops; Sandwins, strong act; Ruth St. Denis and Biograph. Everhart goes well. He "diabolos" with hoops. The Bogannys please. Zertho's dogs a hit.

The Six Banvards, fresh from the land of trusts, are at Circus Shumann, and the hit of the program. Bert Banvard hurt his knee, but manages to limp along.

There is some talk of a new modern theatre going up at St. Petersburg.

Ike Rose is Sahareting at Das Deutsches Theatre, Muenchen.

Several more good acts have been cancelled on short notice through Mr. Loelgen. They are usually acts from England or America which take the agent's word they can accept the open contract. The I. A. L. cannot give legal protection to acts with "open contracts," so would advise artists not to accept them.

Paul Schultze, the agent, has been to London and around, for about two weeks, looking and booking. The agents are combining, but you can make bets it is all "gas."

PLAYING INDEFINITE ENGAGEMENT.

Next week will be the fourth May Belfort, the English character singer, will play at the New York, and it is said her engagement there will be continued indefinitely while the house remains open for vaudeville.

Before the season closes, Miss Belfort, it is reported, will be playing as a legitimate star in a piece to be written, under the management of Klaw & Erlanger.

BLONDELL'S CONTRACT IN FORCE.

Edward Blondell, who was signed by Klaw & Erlanger to play 25 weeks over their circuit, has not surrendered his contract, as rumored.

It is still in effect, says Mr. Blondell, with 20 unplayed weeks remaining under it. When he is routed, Blondell states, he is ready to play, but so far, the existence of the agreement he holds, with the exception of five weeks played the early part of the season, must have been overlooked.

DES MOINES' NEW HOUSE OPENS.

Des Moines, Ia., Nov. 22.

The new Majestic, which opened Sunday, 17, supplies a long-felt want of an up-to-date vaudeville theatre.

Manager Fred Buchanan is receiving scores of congratulations from all over the country, and it is predicted the large house will be a money maker.

ACT SOLD AT AUCTION.

In the distribution of K. & E. acts in the United Offices, there were six left over at the end of the first routing session. The managers and booking representatives re-assembled the next day and five of these were then disposed of after an hour's discussion. The one left was a $350 act, from which everybody fought shy.

It was finally decided that inasmuch as Hathaway had not assumed much of the material the number should be given to him.

W. F. Tucker telephoned William Baylies at Malden, Mass. (manager of Hathaway's) that the act had been placed in his show for Nov. 25, but the manager demurred.

The $350 number was put up at auction and sold to another manager for $115. Hathaway will pay the difference.

TWO WEEKS IN SEATTLE.

Seattle, Wash., Nov. 22.

The acts playing for Sullivan-Considine will remain two weeks in Seattle hereafter, spending one at the Coliseum, lately opened, and the other at the Star, another Sullivan-Considine theatre.

If any act wishes to play the other routing of the Sullivan-Considine Circuit which gives some time farther north, a third week can be had here on the return by working at the last of the S.-C.'s trio of Seattle vaudeville homes, the Orpheum.

YONKERS' ORPHEUM OPEN.

Yonkers, Nov. 22.

This is the first week of the Orpheum, late Doric, under the management of Jesse L. Lasky. The Orpheum is now a really magnificent playhouse. A new lighting plant has been installed, the dressing rooms have been removed from above the stage level to beneath, and about $10,000 spent in other improvements. E. H. Cahill is resident manager.

The opening bill is Gillette's Dogs, Norton and Nicholson, Julia Redmond and Company, Young American Quintet, The Kemps and the Josselyn Trio.

Due to a combination of circumstances, none of the many acts Mr. Lasky controls could be placed in the first show.

MABEL HITE RESIGNS.

Chicago, Nov. 22.

Mabel Hite has resigned as the leading woman of "A Knight for a Day." Miss Hite's action is said to have been caused through the choice of May Yokes for the New York production of the same play in what Miss Hite deemed should have been her place.

The "Number 2" company, now traveling, will be closed in two weeks, according to report, leaving the New York opening date indefinite. Several musical shows have been called in from the road.

Collins and Hart, the burlesque strong men, are in their fourth and last week at the New York Theatre, having been held over through ability to follow Harry Lauder on the bill, and still gain laughs. Immediately upon Mr. Lauder's appearance, they improved upon their position by introducing a travesty on the Scotchman.

Collins and Hawley, a Western act, is playing at Proctor's, Newark, this week, for their first showing East.

NEW HOUSE AT BUTTE.

Butte, Mont., Nov. 22.

Sullivan & Considine open the Grand here Monday as a new addition to their circuit, also retaining the Family, previously playing the S.-C. shows. The Grand was the combination house. It has a capacity of 1,200, and will charge 10, 20 and 30. The Family will have 10-20 as its price list.

The opening bill at the Grand is Abdul Kader and his Three Wives, Rinaldo, Evan Evans, Gray and Graham, Woods and Winter's "Surprise Party," Mack and Elliott, moving pictures and the usual illustrated songs.

KEEPS LUBIN OUT OF SHUBERT.

The Benedict estate, which owns the Shubert Theatre property in Brooklyn, seems to have won its battle against the occupancy of the house by Lubin's moving picture and vaudeville show. It is now announced that the theatre will be given over to a dramatic stock company backed by Hal Clarendon, who ran a similar venture last summer at one of the Long Island beaches near the city.

The Shubert had a short career as an item in Klaw & Erlanger's vaudeville circuit, and was sub-leased to Lubin. The latter, however, never occupied the house, owing to the opposition of the owners.

STEINER GETS TO WORK.

Despite the dull outlook, Alexander Steiner, the foreign agent, but now stationary in the United Booking Offices, has "dug up" something. It may have gone through by this time. Mr. Steiner says it's so good no one can afford to let it slip past.

He has drawn together Adolph Philips, the German actor, and Sadie Martinot, to participate in a vaudeville sketch adapted by Edmund Day from "Le Carboniers," in which Anna Judic some years ago, under the management of Abbey, Schoefel & Grau, had a long run at what was then the Abbey Theatre.

The players will agree to present the sketch, Mr. Steiner hopes, and if his hope comes out, he is going to search for time.

VICTORIA OUT OF BILL.

Boston, Nov. 22.

Judging by the advertisements put out by the Tremont, the fight is on harder than ever. Those on the inside, however, declare that the Tremont will abandon vaudeville very soon after the first of December.

The "Steam Roller" slipped a cog this week through the illness of Vesta Victoria, who remained here for a second week. She had a bad case of laryngitis, but pluckily went on Monday afternoon. Miss Victoria was able, however, to sing but two numbers and then had to take to her bed.

She appeared again Wednesday night, and it was reported that she barely escaped pneumonia, the result of Boston's infamous East winds.

Charles W. Bennett, of the Canadian vaudeville circuit of that name, who was in the city last week to attend the routing of the Klaw & Erlanger acts assigned to the United, returned to Montreal Sunday.

CIRCUS NEWS.

A letter from Mme. Schell, lion trainer with the Dick Bell Show in Mexico, states the present organization which has been in Central America since Easter will close Nov. 27 in Vera Cruz, Mexico. What becomes of the Bell outfit after is a matter of speculation among the American agents. The latter were invited some time since to offer acts. They did so promptly, but have heard nothing from Bell up to date. If he has booked another show to replace the one closing next week nobody knows of it.

The season just past having been a profitable one, the Harris & Rowe people in California are in funds and large improvements in the equipment are promised for next season.

Frank C. Bostock has leased the St. Nicholas Rink at Ponce de Leon Park, Atlanta, Ga., and will send about one-half of his animal collection there for the winter, giving daily performances.

The John Robinson circus is in its winter quarters at Terrace Park, Reading, O. The show closed a few days before the final date set, Nov. 2. A profitable season is reported, despite bad weather conditions. The circus traveled 32,627 miles on its tour, expending over $100,000 for transportation. The daily expenses averaged $5,725.

The prolonged stay of Col. William F. Cody, of the Buffalo Bill show, in New York is being commented upon. It is said that he is still in negotiation with the Ringlings for the straightening out of certain details of the former inter-relation of the Buffalo Bill exhibition and the Barnum-Bailey property following the transfer of ownership. When James A. Bailey re-equipped the Buffalo Bill show, upon its return from the European trip several years ago, he retained the ownership of much of the rolling stock—cars, show paraphernalia, etc. This property was an asset of the Barnum-Bailey corporation, and was taken over by the Ringlings together with the stock. It is believed that Col. Cody will negotiate its purchase outright. This can easily be done out of the huge profits returned on the season's tour.

Otto Ringling, of the Ringling Brothers, is in Bridgeport, Conn., the winter home of the Barnum-Bailey circus. Reports from the New England town indicate that Mr. Ringling is making a good many changes both in the equipment of the show and in the personnel of its sub-managers. One item of interest that has been handed about is the rumor that the parade will be cut out of all the shows next season. Now that the Ringlings control almost the entire field, it is said they will feel at liberty to take this step. Last season the Barnum show gave no parade, although the Ringling circus held to the old custom. For several years the Ringlings are said to have had in mind the elimination of this expensive feature. Before the death of James A. Bailey, John Ringling and that showman held a conference upon this point.

Last week rang down the curtain on the circus season of 1907. The Wallace-Hagenbeck outfit headed for winter quarters this week; Ringling Brothers closed at Fulton, Ky., a few days ago, and went to Baraboo, Wis., while the Forepaugh-Sells exhibition brings its season to a close at Pine Bluff, Ark., to-day. The Hagenbeck-Wallace show closed its season proper a week ago, but following the established custom gave two performances on Monday for the benefit of Ben Wallace. This stand, for which no salaries were paid, was made at Roanoke, Va.

Great activity is observed about the winter quarters of the Barnum-Bailey show and Bridgeport has greeted the advent of the Ringlings to the ownership of the property with joy. The new owners are spending considerable money in installing an up-to-date equipment, and what is more important are spending as much as possible of their money in Bridgeport. One of the much needed improvements which the Ringlings have started to build is a modern electric plant.

A report that the Ringlings would not send out the Forepaugh-Sells show next season has been quoted pretty generally for several weeks past, but does not receive credence from the circus wiseacres.

Al Stewart, who is Mrs. Bailey's accredited representative and who conducted the negotiations for the sale of the Barnum-Bailey stock to the Ringlings, has not been seen in his usual haunts this week. Rumor has gained ground that he has gone to join Mrs. Bailey and Joseph McCaddon in London.

It is expected that circus news will be scarce from now until Mrs. James A. Bailey and Joseph McCaddon return from London. They are expected back Dec. 15. The announcement may then be made of the sale of Mrs. Bailey's interest in the Buffalo Bill show. Mrs. Bailey is said to place a high price upon this property, basing her estimate upon its immense profits of the past season. Although it has been generally known that her one-half interest was on the market, bidding has been rather slow.

The Boise Family of acrobats and Melville, the gymnast, returned to New York last week after playing only a few days with the Pubillones Circus in Havana. Mr. Boise declares he was canceled without cause, although he held a contract for 16 weeks and was compelled to pay his own return transportation. Melville complains of substantially the same treatment. On the other hand, J. Frank Longbotham, the New York agent for Pubillones, says the Boises left for cause, and the two weeks' cancellation clause in their contract was taken advantage of. Mr. Longbotham asserted that the Boises were given an option of playing out the two weeks, and were paid $200 for the time they worked. Melville, he said, had voluntarily retired from the engagement after a discussion as to his position on the bill.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

Daisy Hodgin, Hippodrome.
Hagenbeck Elephants, Hippodrome.
Seven Yuilans, New York.
Hill and Whittaker, Colonial.
Les Trombetta, Colonial.
Hal Stephens and Company (New Act), 125th Street.
Seven Querellos, 125th Street.
Charles Farrell, Union Square.
Three Macarte Sisters (New Act), Union Square.
Al Leech and His Rosebuds (Reappearance), Union Square.
Beatrice Harlowe and Company (New Act), Dewey.
Walthour Troupe, Grand Opera House, Brooklyn.

NEW ACTS OF THE WEEK

Lily Lena.
Songs.
24 Mins.; One.
Colonial.

Lily Lena, an English singer for the first time on the American stage, is making a very fair impression at the Colonial this week, and may increase her popularity with a different repertoire of songs. Miss Lena is a pleasant appearing girl, without a noticeable amount of magnetism. Among the six songs sung Tuesday evening were a couple which caught the house. One entitled "And the Finish Was?" seemed to hit the occupants of the upper portion as exactly to their liking. The answer to the question, the last line of the chorus, is "She Did." On the second refrain, the boys were shouting it in reply. Miss Lena sings this number most agreeably, giving it much expression. Another "Smart, Smart, Smart," has a lyric capable of expansion, but it is burdened with a poor melody, while the opening song, "She Wore a White Silk Dress" gave the English girl a slow start. "Swing Me Higher, Obediah," which is not new over here, was the third, and "You'll Find That'll Be All Right" was the fifth, where Miss Lena should have ended her act, but a sixth song, "Has Anyone Seen a German Band?" with a chorus resembling "Budweiser," was given in a "Dutch" dress. With a rearrangement of the songs, using one of the best early to capture the good graces, Miss Lena will have an easier time of it. Now she must make headway against the opening numbers. "Swing Me Higher, Obediah," was the second most popular of the repertoire. A costume change is made for each selection, Miss Lena making the changes more rapidly than any of the English singers adhering to this style who have appeared. *Sime.*

Beth Stone.
Dancing.
7 Mins.; Full Stage.
Keeney's.

Miss Stone is a winsome looking young person, and knows more than a little about toe dancing, but unsupported by anything else, that specialty makes rather a light foundation for a single act. She introduces herself with a conversational song, and then goes to the toe dancing direct. Miss Stone has a number of unusual steps, doing an odd variety of soft shoe work on her toes. The usual premiere dancing follows. *Rush.*

Liane D'Eve.
Songs and Impersonations.
17 Mins.; Three; (Special Set).
New York.

At last in a rush of foreign acts arriving in New York this season has come a Frenchwoman as a single act, who has stamped herself a success without bringing her countrywomen's strongest cards, vulgarity and suggestiveness, to her aid. Liane D'Eve is in her first American week at the New York. She sings in her native tongue, changing costumes on the stage in a small cabinet, with the assistance of a maid, much, if not exactly, as we have seen Gertrude Hoffman do of late. Even in the changes, Mlle. D'Eve is above reproach, being neatly underdressed, and barring a peculiar step in her finale number, "La Sorella," which might be the beginning of a "cooch" dance, the French girl is depending upon herself alone. She is modest also in her stage deportment, and all these things are singular in connection with anything Frenchy. The program announces the changes of dress as "marvelous transformations." While not that, they furnish sufficient variation for the songs, and Mlle D'Eve, for all we know, is an impersonator. Her personality and two last songs, one being a Japanese selection reminding of "The Jewel of Asia" in "The Geisha," won solid recalls in the "Number Three" position. D'Eve's hit would have been even more pronounced further down the bill. *Sime.*

Richard Golden and Company (3).
"A Case of Divorce (Comedy).
27 Mins.; Full Stage (Interior).
Keeney's.

Mr. Golden draws a splendid character sketch of the rural lawyer, indicating that he has done some keen, first-hand observation of the country type. He gives Bill Hawkins good homely humor and makes him convincing at the same time working in a catchy trick or two of caricature that is bound to win laughs, contrasted as they are by touches of seriousness. The sketch somehow gives the impression of looseness. It is rather long as it stands, and judicious cutting would probably give it the compactness it now lacks. The company is remarkably well chosen. Minnie Milne plays the shrewish country woman perfectly, and looks the part to the life, while Marcus Moriarty is convincing in his quiet way. Ruth Hayes is somewhat immature and amateurish, but is pretty, and serves her purpose well enough. The plot tells of the jealousy of Mrs. Basford, a narrow-minded farmer's wife, of Emily Thurston, Bill Rawlins' ward, whom she accuses of having designs upon her husband. She comes to Rawlins to have him bring an action for divorce, and he, seeing that a village scandal, involving his foster child is imminent, forces the woman to acknowledge that her suspicions are groundless. Clay M. Green has supplied a well written playlet with a wealth of bright lines, and the curtain goes down on a happy ending with a line of rustic philosophy by Golden to round it off at the finish. *Rush.*

La Veen and Cross and Company.
"Roman Sports and Pastimes" (Spectacular Acrobatics).
16 Mins.; Full Stage (Special Drops and Setting).
Novelty.

In branching out into a "production" with which to surround their specialty with richness of setting and incidentals of attractive staging, La Veen and Cross have added little to the excellence of their acrobatics, which they had developed to a point approaching perfection. Any attempt to improve upon the mat work must necessarily have taken the form of embellishment rather than addition, for the pair had done pretty much all that was possible in this class of work. But they have achieved a triumph of stage setting. A well painted drop in "one" shows the familiar picture of ancient Rome in ruins. There are no acrobatics in "one," the drop being carried simply to add atmosphere. The second scene is the interior of a villa in the early days when Rome was in its splendor. There has been no stinting in the outlay, and the result is one of the most elaborate settings yet seen in the varieties. The details have been carefully thought out. The splendid setting with a fountain of running water in the rear and swans swimming lazily about is bound to excite admiration and interest. La Veen and Cross enter in full gladiator attire, which both carry extremely well. They strip to the regulation costume, and run through their excellent routine of hand-to-hand feats. Two or three new and striking ones are shown, with the use of one of the two extra men now in the offering. The new men have little else to do. There is a slight attempt at comedy by one which went a little flat, but with proper care should work out to advantage. The act was seen at its premier performance on any stage. Many of the rough edges will be polished off with repetition. La Veen and Cross have made a strong bid along original lines, and should receive hearty encouragement. It is by far the most splendidly equipped acrobatic act now before the public, and may be said also to be the most spectacular act in vaudeville. *Dash.*

Ryan and White.
Dancing and Singing.
13 Mins.; One.
Hammerstein's.

This is Ryan and White's first New York showing. The youthful appearance of the pair places them right from the start, neither of the boys appearing to be over eighteen. The quiet singing and excellent dancing make the bid stronger. The regulation single and team work is shown. Ryan and White will stand comparison with any team in the business in this line of work. The singing, while not standing out particularly, is above the average, and does very nicely. A new finish was shown, the boys dancing off, coming back with the same step to take the encore, which has a tendency to prolong the applause. The boys are opening the show at Hammerstein's, and are a substantial hit. *Dash.*

Mr. and Mrs. John T. Powers.
Comedy Singing and Dancing.
19 Mins.; Full Stage; Close in One.
Pastor's.

This is Mr. and Mrs. John T. Powers' introduction to the East, which has need of such. They call themselves simply "The Players." Their value as clever entertainers is in inverse ratio to the modesty of their billing, a radical departure from the established vaudeville rule. The pair strike an admirable middle course between the roughness that is necessary to stamp an act as a sure-fire laughing number, and the quiet grace and finish which, while it wins the admiration of a certain portion of vaudeville goers, does not draw the demonstrative approval of the masses. Mr. and Mrs. Powers attract both classes, and on their showing at Mr. Pastor's house this week, should be able to command a hearing in the more important metropolitan theatres. Mr. Powers is a smooth, unctuous comedian, with bubbling spirits and no end of enthusiasm, while Mrs. Powers is a splendid-looking blonde with a graceful stage bearing and easy assurance. The pair are models of tasteful costuming. Mr. Powers' dinner coat might have come fresh from the show case of a Fifth avenue tailor, and the details of his dress were the pink of correct form. There is a distinctiveness in Mrs. Powers' frocks that few vaudeville women catch. She is well gowned and her modiste has done full justice to her striking figure. A black velvet "Gibson girl" gown, for a change, sets off her statuesque beauty and wins an admiring gasp from the audience. The sketch with which they have surrounded themselves is frankly vaudeville. There is, thank heaven, no distracting mechanical arrangement of plot structure. They have certain funniments to offer together with a song or two and a neat dance by Mr. Powers, and they deliver them directly without any tiresome explanations in dialogue. It's just wholesome, frolicsome fun and finds ready response. The number was the hit of the Pastor show this week and will prove satisfactory entertainment in any house. *Rush.*

"Our Boys in Blue."
Military Drilling.
12 Mins.; Full Stage (Special Set).
125th Street.

The sixteen well appearing young men who form the active part of the organization come closer to the perfect drilling machine than any of the troupes we have seen here in some time. The act is American, but has been abroad for some years. Their marching, counter marching, evolutions and manual drills are timed with marvelously exactness and executed with splendid style. The act is enriched with many picturesque details. The setting shows a coast defense battery with good electric effects to carry out the illusion. Lights are lowered, "taps" is played, and after the firing of the sunset gun the garrison retires to rest, when a warship slips into view along the back drop. A noisy battle follows, and the attacking vessel is sunk. After this the number closes with the usual wall scaling, nicely done. A quartet of agreeable male singers enlivened the opening, and in the closing position the act easily held interest. *Rush.*

Somers and Storke.
"Jackson's Honeymoon" (Comedy).
14 Mins.; Three (Interior, 10); One (4).
"Ideals," Dewey.

One is agreeably surprised to discover a legitimate comedy sketch in a burlesque olio. Perrin Somers and Tillie Storke, the hit of the olio in Williams' "Ideals" at the Dewey this week, have in "Jackson's Honeymoon" a first-class laughing playlet. Mr. and Mrs. George Jackson, who have been married after an acquaintance of three weeks, are on their honeymoon, stopping at Niagara Falls. Dick Brown, a chum of the husband, writes a note which is delivered at the hotel, telling Jackson he knew his wife before he married her; that she is subject to fits, the spells coming on "every other Wednesday between two and six in the afternoon." Brown tells Jackson the only remedy when his wife is attacked is to rub her hands or feet. While the husband goes to the bar for a "bracer" to help him face the coming ordeal, it being then three o'clock, and Mrs. Jackson having had no "fit" the Wednesday before, the bell-boy again appears with a letter for the wife. In this, which is from the same Brown, Mrs. Jackson is informed in confidence her husband is subject to "fits." It is a regular habit with him, and strikes him "every other Wednesday between two and six in the afternoon." Mr. Brown ventures the information that Mr. Jackson, while in a "fit," has an insane desire to rub the hands or feet of the nearest person present. The only temporary cure when that happens is to "soak him, and soak him good." The husband returns, looks at his wife wild-eyed. She returns the glare. They both decide "it is coming on" the other. He rushes to rub her hands, and she strikes him in the face. Jackson cannot understand the action of his wife in "soaking" him, and removes her slippers to rub her feet, as per instructions. Another "soak" is his reward. This is repeated several times until mutual explanations prove Brown to be the practical joker. Both the principals play well. Mr. Somers is too loud at times, but Miss Storke, especially, gave a good performance. She looked a bride in a handsome gown of like material, and did what not one person in a thousand on the stage ever does. Miss Storke read her letter intelligently, as though it were a letter. Mr. Somers preferred the other course. The action is so rapid the sketch proper runs but ten minutes, the act closing with a selection on the xylophones in "one." At the opening, Mr. Somers sings a song. "Jackson's Honeymoon" should be lengthened out, if possible. It would bring more laughter if the wife instead of merely slapping her husband, grabbed him, throwing him over the room. It would roughen up the sketch, but make it more valuable as a big laugh getter. The idea is good, and for the musical portion, that might be brought in some other way if absolutely required. As a sort of prelude to a musical act, it could not well be bettered. *Sime.*

One of the La Toy Brothers, who were engaged for the "Dainty Duchess" Company, hurt himself Monday at the Murray Hill, where the show is playing this week, the act having to cancel through it. Luce and Luce were engaged in their place.

Murphy and Magee.
"The Floor Walker and the Customer" (Conversation).
10 Mins.; One (Special Drop).
"Ideals," Dewey.

Frank Murphy and Jack E. Magee have a new idea for a "sidewalk conversation." It is called "The Floorwalker and the Customer," while the pair are billed as "The Philosophical Comedians," which leaves the question of billing open between this act and Eddie Clark, the latter calling himself "The Philosophical Comedian" since the season opened. The drop behind Murphy and Magee is the interior of a department in a large store, and business is at a low ebb. No one or nothing is prominently displayed excepting for the name of a certain brand of liquor. The talk runs along new lines, Mr. Magee playing "straight" as a floorwalker, while Mr. Murphy is an Irishman, coming into the store, and refusing to purchase anything excepting a "three-pound carp," which he insists shall be thrown to him so he can truthfully tell his wife he caught it. There are other extracts in the conversation. It is all well delivered and brings laughs. When fully worked up it should be an excellent act in "one" from the novelty of the setting, which allows of much flippant talk. The finish is now too abrupt. A new drop should be secured with some life in it, and the whiskey sign taken out. *Sime.*

Jolly John Larkins.
Songs and Dance.
14 Mins.; One (Special Drop).
Novelty.

Jolly John Larkins has made a slight departure from the general run of single colored entertainers. A special drop which shows the exterior of the Union Square Theatre with the stage entrance at one side is carried. He sings four songs, making a change for each different character seen about the house. The comedian is all that his name implies, "jolly." He sings his songs and laughs, and you just naturally laugh with him. Mr. Larkins has shown good judgment in selecting songs, choosing only numbers suited to his peculiar style of delivery. A well executed dance was well liked. More of it would not be amiss. Mr. Larkin is a hit in Williamsburg. *Dash.*

Ruby Raymond and Chester and Jones.
Singing and Dancing.
12 Mins.; One.
Novelty.

A poor opening song gave the trio a start from which they never recovered. Appearance is their best asset. Miss Raymond is a sprightly looking soubrette, promising much more from her appearance than she shows. Wearing three costumes, the first could be discarded, as it looks old and soiled. The boys are young and good looking, wearing flannel suits of a stylish cut. The act itself is poorly arranged. One song only is sung, the trio depending upon the dancing to carry them through. Miss Raymond does an acrobatic dance far below standard. The boys do the usual routine wooden shoe dancing, single and team. As a team they do very well but singly they will have to do plenty of practising before they can hope to compete with innumerable other dancers. *Dash.*

Sam J. Ryan.
Monologue.
28 Mins.; One.
Keeney's.

Sam J. Ryan, formerly of Lewis and Ryan, makes his bow this week in an Irish monologue. Opening with a good topical song called "Political Economy" he starts nicely, thanks to a long series of well written and timely verses, but this good initial impression is spoiled by the monologist's reeling off without an interruption twenty-two minutes of solid talk. There are bits of the dialogue entertaining, but it is all delivered in the same tone and manner, and wearies before the end. Mr. Ryan has the raw material from which he may be able to choose a good monologue, but it will need a deal of experimental moulding. *Rush.*

Musical Adams.
Instrumental.
17 Mins.; Full Stage.
Pastor's.

The turn really did not have a fair showing at Pastor's this week, owing to the fact that several of the instruments were pitched a quarter of a tone below the Pastor piano, and the selections on the bells and another similar arrangement were rather discordant. Two people are in the act. Rather expensive dressing has been provided, but the principals, a girl and a man, have a stiff and formal bearing that does not win them liking. Experimenting will show where they can enliven their bearing. The musical portion, although offering nothing strikingly novel, does nicely enough in a light way. *Rush.*

Deaves' Manikins.
24 Mins.; Full Stage.
Novelty.

A miniature stage with a three-piece orchestra and boxes containing several occupants is shown. The manikins give a laughable burlesque on "Uncle Tom's Cabin," with specialties introduced whenever convenient. The figures are well worked for the most part, although not many are used. Good comedy is introduced through a "drunk" in one of the boxes. Much more could be gotten from this were the business and talk brightened up. In fact, the talk is the main fault throughout. It is almost impossible to hear the voices at times, and when heard, the speeches hardly worth while. The offering is not given the elaborate setting others in this line have shown. *Dash.*

Bobker's Arabs (8).
Acrobatics.
8 Mins.; Full Stage.
Keeney's.

The men are evidently native sons of the desert, and the work has the wild, whirlwind quality that marks the sure-enough Arab. They make a first rate closing for any bill. Beginning with the pyramid building they fill in the first half of their specialty entertainingly enough, and the rest goes with a whoop of speed and noise. They do the usual sprawling, hysterical feats with striking skill and swiftness, the curious half-twisting somersaults and dives being extremely spectacular. The octet measures up well with the other similar organizations seen. The work is pretty, and vaudeville audiences like it. *Rush.*

Claude and Marion Cleveland.
Songs and Dances.
16 Mins.; One.
Pastor's.

The act was moved to a more important position after the opening performance of the week. They first appear as a straight dancing and singing team, both neatly dressed and do well enough, but when the man changes to grotesque comedy makeup and they essay talk, the act flops. It does not recover from its dullness until they begin to sing and dance again. The talk has little in it to be recommended, and neither apparently has the necessary skill to deliver cross-fire repartee successfully. The woman has an agreeable voice, and the man's singing was distinctly worth while. *Rush.*

Moving Picture.
"Liquid Electricity."
Murray Hill.

"Liquid Electricity" is a humorous picture, with a mystifying photographic effect. In a chemist's laboratory the experimenter discovers how to obtain electric fluid in liquid form. Placing some in a stopper, he squirts it upon everyone he meets lazily engaged. A policeman and messenger boy are made to race up a street at lightning speed, while he remains still, and the influence of the wet current sprayed over a gang of workmen carrying stones, causes the laborious job they are on to be cleared up in a wink. A horse is so affected it runs away, but following a triangular course harming no one, but the speed shown in the picture must be at the rate of a mile in four seconds. A tired grocery clerk becomes a jumping jack, leaping over counter and back again, flying all about the place, while the chemist calmly remains standing. It is a very funny picture, well laid out, and the series excites interest as well as amusement. *Sime.*

OUT OF TOWN.

Grant Churchill and Co.
"The Billionaire."
17 Mins.; Four (Interior).
Wigwam, San Francisco (Week Nov. 11).

There is little effort made to conceal the fact that the "billionaire" referred to is John D. Rockefeller (John Dockerfeller of the Bandard Oil Co. on the program). The bald head and other popular conceptions of the cartoonists are closely followed by Churchill in his makeup of the title role. The crafty financier is discovered in his library plotting the destruction of a rival concern. Enters a woman reporter via the window, having been denied admittance. Refused the desired interview, she threatens scandal (time 3 A. M.). The oil king submits. While the rather stormy interview is at its height, enters Mr. Common People, a sturdy, bewhiskered individual, bearing an oil lamp and pleading for a reduction in the price of that commodity. The following dialogue ensues: (Dockerfeller)—Who are you? (Com. Peo.)—The Common People. (Dockerfeller)—The Common People be damned. Miss Reporter takes up C. P.'s battle, delivering a five minute oration that savors much of the editorial section of the so-called "yellow" journals. As a finish she tears the Stars and Stripes from

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ARNOLD DALY'S "IDEA."

It is plainly to be seen that Arnold Daly didn't like vaudeville, where he labored for a while in the interests of uplifting the lowly ideals of the barbarians and exploited G. Bernard Shaw. As a matter of fact vaudeville didn't fall all over itself in demonstrative liking for Arnold Daly. He is by nature out of sympathy with its demand for robust humor and its child-like simplicity of tastes.

Now that he has bowed out from a none too successful attempt to impress himself and his beloved Shaw upon variety-goers he is permitting himself to revel in dramatic high art as he understands it. To which end he took a lease upon the Berkeley Theatre (Berkeley Lyceum), made famous for a moment by Mrs. Osborne's ill-starred venture, and for a time set himself up as the apostle of "Smart Ideas."

Being lessee, manager, star and producer as well as financial backer of the theatre, he was not hampered by the necessity of following any popular pattern, and the "Daly Idea" which, of course, is the same as the "Smart Idea," had unlimited opportunity to assert itself. Mr. Daly's "Idea" is very much up to date. It was as modern as the almanac. Everything he did had the charm of distinctiveness and originality with a dash of eccentricity for spice.

This scheme obtained for several weeks, but a few days ago it was announced that Mr. Daly had gone under the management of Liebler & Co., who will hereafter handle the venture for the actor.

His three one-act plays, "The Shirkers," "A Japanese Lady" and "The Van Dyke," go to make up a richly seasoned evening's entertainment. "The Shirkers" is a grewsome bit of writing by C. M. S. McClellan. In its thirty-five minutes there is not a break in the grim shadow of tragedy. The scene shows a bleak farmhouse isolated from all the world, high on the Sussex Downs in England. John Belper (Holbrook Blinn) and his wife Margaret (Helen Ware) are a bleak pair, bleaker even than their environment. Their baby has just died and Belper, weighed down by the crushing monotony of his existence, resolves to put an end to his wife's and his own life. The first half of this plan he has just put into execution, as he thinks, conclusively, when there enters a wayfarer in the person of Richard Murray (Mr. Daly), a rich Londoner, quite as weary of the isolation of the big city as Belper is of solitude, and quite as anxious to be rid of life.

The hapless pair talk over Life, the discussion being flavored with the strained satire of the Londoner, and finally agree to exchange places. And so Belper goes off to London to occupy Murray's apartments while Murray takes up the colorless existence of the Downs, afterward finding the dying wife and bringing her back to life.

A year is permitted to elapse during a one-minute entra'acte. At the rise of the curtain Murray and Mrs. Belper are getting on famously, but the Londoner is restless for his old manner of living. He will go back to London and take Margaret with him. He will put her up in a cosy establishment and take dinner with her every Sunday. But Margaret can't see the beauty of the new arrangement, and selecting a knife from the cutlery drawer she retires behind the curtains whence presently issues her death groan. At this interesting moment Belper returns. He couldn't stand it in London, and the Downs drew him back. And so each returns to his old place, a wiser and a better man.

There may be a good deal of keen psychology in all this, and its grim, simple manner of presentation compels breathless attention, but it is not cheerful. Row after row of empty seats in the tiny orchestra of the Berkeley and a practically vacant balcony, may be taken as a conclusive bit of evidence that this sort of entertainment does not touch a popular chord.

"Smart Idea" No. 2 had a brighter complexion, thanks to Mme. Hanako, a delicious comedienne, who was unintelligible only in her speech. A little company of four appears in "A Japanese Lady." All are Japanese and they play in their native language. The plot of the curious farce doesn't matter, nor do the three members of the company, but Mme. Hanako is exquisite in her odd little way. She illuminates the childish tale with a charm that was as fresh and quaint as a Hans Andersen fairy story. "exzfi2939.:5().ff(3'$5fl." she said, or that's what it sounded like, but voice inflection and pantomime supplied whatever meaning she wanted. Her humor is altogether delightful, and she made her way famously with the audience.

"The Van Dyck" is a capital twenty-five-minute comedy sketch—not the vaudeville sort of comedy sketch, but approaching that grade of humor more closely than anything Mr. Daly has shown us in quite a while. The theme is rather broad comedy, but its working out is attended with a play of insidious humor and amusing character drawings. Mr. Daly as the fussy old gentleman from the next apartment is a delight, and the politely uncomfortable but submissive John Peters (Holbrook Blinn) was a fine bit of quiet acting. Mr. Daly has some frightfully long speeches, but the swift and unexpected climax of the sketch was ample compensation for this defect.

There's nothing stale or commonplace about the Daly establishment; it's all odd and a little bizarre, even to the potted chrysanthemums in the lobby which belong to the ragged, frousy-headed type.

Mr. Daly's artistic temperament seeks another expression for its aloofness and exclusiveness in his refusal to advertise the enterprise in the newspapers or otherwise or to invite the dramatic critics to his house. This lack of the usual exploitation may in some measure have accounted for the almost empty theatre. It's very dignified and very "smart" perhaps, but it didn't seem to pay cash dividends.

As a matter of fact, Mr. Daly's fad does not appeal strongly to a very large percentage of the public and was likely to prove a rather expensive luxury. Vaudeville probably did not supply Mr. Daly with any high inspiration, but it did buy him his cakes. *Rush.*

Thos. J. Dempsey, formerly of Burke and Dempsey, is at the Colonial, Lawrence, Mass., this week, in a single act composed of singing and talk. Alf T. Wilton is the agent.

TOM JONES.

Henry Fielding, according to the program, once wrote a story, presumably about one Tom Jones, and if he were no different from the comic opera of that name playing at the Astor, Mr. Jones was a very ordinary person.

But, however that may be, Robert Courtneidge and A. M. Thompson "founded" the Fielding story, and upon it "founded" the book for "Jonesy." It is a Savage production, and though called "New English Comic Opera," it is rather comic melodrama, sung and sang, or sang and sung.

From all reports "The Merry Widow" is a comic opera which is different. "Tom Jones" is not, excepting perhaps somewhat strongly melodramatically drawn for a light operatic piece. Otherwise it is the most conventional of the conventional. The same old stuff, dragged in by the heels, and Tom Jones himself, played by "Mr. Wheler," otherwise known as Van Rensselaer Wheeler the very poorest of stage love swains. Tom Jones is a foundling, both in the play and as a lover. And when it devolves upon him to pass a little acting over the plate, he is only excelled in the realms of anything comic by Vaughan Trevor as "the villain." Trevor is a villain, an old grouch of a villain, who gives you the shivers for the triple-double-dyed and distilled disgusted look he has hanging around him. Some one must have told Mr. Trevor the truth, and it must have been about his acting, for he doesn't sing.

It's the ancient comic opera prattle, which even extends to the lyrics. The chorus of one runs:

"He loves me so,
I know, I know";

while at another point, Mr. Wheeler walks across the stage stretching out in a long ascending vocal drawl, conceded to be singing:

"You sent for me"

and Louise Gunning replies:

"Oh, yes, Oh, yes,"

after which is the inevitable duet.

Mr. Wheeler insists that Miss Gunning shall speak "those three little words," and if she doesn't speak, just whisper, but somehow tip Wheeler off that Miss Gunning loves him, so she breathes "I love you," but there are other combinations of three words which might fit the occasion.

There is the stereotyped formality of a "toast" and the old English Squire yelling "What be this?" and "What be this" doesn't matter, for it all happened in the first act. If you can sit through the first act you are immune for the rest of "Tom Jones."

The other evening while the operatic junk under a good head of steam was running its course, a man seated well back in the orchestra continually placed his hand behind his ear as though slightly deaf, in a strained effort to catch the dialogue, of which there is an overabundance. One of the ushers apparently commiserating with him, leaned over and softly said: "Don't worry if you don't hear; you're not missing anything."

In the second act William Norris comes on the stage as a village barber. Mr. Norris is to "Tom Jones" what the sparkle is to wine. As a comedian he has the stage to himself, and is

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IDEALS.

There are a few shows on the Wheels which may always be depended upon, either for a well selected cast or for good pieces or both—sometimes. "The Ideals" is one of these. This year it is the principals and dressing rather than the show. H. W. and Sim Williams own "The Ideals." The program tells the story of the entire performance. It says "The entire production devised, staged and dances personally taught by Sim Williams and Jack Mason." The first part is described as "a hodge-podge of buffoonery and jingles, arranged by Murphy and Magee, who for want of a better title have christened it 'A Day at the Beach.'"

The after-piece is programmed as "a bright garland plucked in the Garden of Humor and Music by Clayton Frye, entitled 'The Isle of Mault.'"

"Hodge-podge," "arranged" and "plucked" seem to be protective captions, for under either anyone can seek shelter. Messrs. Murphy and Magee, however, in the opening, notwithstanding the "shell game," have shown more originality in the handling than Mr. Frye in the burlesque, for this is made up mostly, for the laughs, of the "Doctor and Student" business, probably one of the first after-pieces ever used in the old-time variety shows.

Perhaps Mr. Frye's "Isle of Mault" has been changed about. It opens neatly, but rapidly degenerates until nothing remains but the finale "All Nations," a rather ragged ensemble, with the song sung by Tillie Storke. Oh, Tillie, why do you sing? That first selection "Floating" in the opening should have killed all your desire for further vocalizing. Miss Storke is a "kid" of an average grade at the commencement and is mixed up also with "Tropical Moon" well done, the other leading half taken by Perrin Somers.

Somers and Storke have an olio sketch (New Acts), and both are hard worked, Mr. Somers most noticeably so. He is a busy and versatile young man in this show. He is in the first part, appears twice in the olio, and sings "Mariutch" in the burlesque, taking four characters in all, besides being concerned in a comedy number or so.

Jack Magee is a slangy "sure thing" sport of the opening, with too technical a line of the vernacular, even for the Dewey. The audience catches the drift, but Mr. Magee ought to bring it out of the cellar onto the street, where it could be more readily appreciated.

Ruth Everett has her "doll" specialty, and looks good all through the show, particularly when leading in "Spooney Sam." There are fourteen chorus girls behind her, some fair lookers and some not, poorly made up, and having one blonde with a perpetually pleasant smile.

There are plenty of tights in "The Ideals," but the dressing scheme for these is not taking. A coat-like arrangement for the upper portion of the body fits over the tights proper, and it does not make an attractive combination. The choristers might have been all wearing black silk stockings, or a very good imitation.

The opening medley of the first part is too long, while the finale, "Capital and Labor," is a good and novel (please applaud) ensemble, though it did not work smoothly Monday afternoon, due to the

(*Continued on page* 23.)

DAINTY DUCHESS.

Weber & Rush's "Dainty Duchess" is the first show to come to town with "The Merry Widow" waltz. It is done as a number just before the final of the first part. Bessie and John Kramer are the hypnotized lovers, and slowly glide across the stage to the popular comic opera music in response to several encores. Harry Keeler and Pearl Stevens would like to burlesque the dance, but the audience prefers it "straight," and the second pair has no chance to make fun of it. It may be a reproduction of the original, but anyway, the music does the business, and it makes a big hit.

This is the most noticeable improvement in the "Dainty Duchess" show from last season. The pieces "Chile Con Carne" and "The University Girls" have been retained, and the main principals were in the cast last season also.

The choristers are different, at least some are. Fourteen girls compose the tights-wearers, and it seems that longevity in the "Dainty Duchess" is rewarded by a position in the front row. The best looking girl has been placed in the back line, and is held there.

In the first part, the girls wear one costume, making four changes without taking off all their clothes. First they are fully dressed, then strip to the same color tights, again full dress, and again half-and-half (full dress and tights). It's the thinnest bunch of femininity around here for a long while.

Besides the musical waltz, the next best is "The Spanish Ensemble." Last season this won five and six encores through two girls from the ranks who stepped out to sing the chorus. Two are also doing the same feat this week, but they don't sing, just wail, and the number, led by Helena May and Edw. L. Nelson, dies at the second try.

The comedians are Harry Keeler, George Scanlon and J. K. Hawley. They are entitled to all kinds of credit for the restraint placed on their characters in the burlesque.

Excepting one or two lines open to suspicion, the show is entirely devoid of suggestiveness in any way, and the comedy, running to much "sidewalk conversation" in the opening particularly, is carried well through by the comedians, Hawley showing much improvement as the Hebrew, while Scanlon is still first class in the burlesque. Keeler is very funny at times, when he is not following the stereotyped routine.

Helena May is supposed to be a soubrette, but doesn't prove it, while her voice grows tiresome, especially in the olio, where the young woman wears a pretty white soubrette dress, sings two songs, one addressed to the audience, having the "spot" and a "plant."

Morris and Kramer, "the dancing demons," are an olio couple well liked. Morris is in blackface, but tries very little for comedy, doing well with a peculiar loose dance, and Keeler and Hawley also have an olio act, a new travesty sketch, with Keeler as a general and Hawley a Hebrew private. It is rough now, running only ten minutes, but can be worked up nicely if they will but attempt it.

The Great Franciella puts up a first class "strong" act, and there is a moving picture to gap the wait from his act to the burlesque. *Sime.*

CITY SPORTS.

The first part of "The City Sports" plays as though it had been put on very recently and had not been thoroughly enough rehearsed. At times the comedy efforts are hopelessly muddled, two or three comedians working at cross-purposes, and distracting attention to the detriment of all. At one point, while Anna Chandler and Barry Thompson were working on one side of the stage and Dick Brown and Anna Sinnett on the other, Miss Chandler was moved to murmur petulently to the orchestra leader under cover of laughter "All this good comedy is wasted!" which was plainly true because the laughter at Brown drowned out the talk of the other two.

A pretty stage setting and well dressed chorus is furnished for the opener, but the women principals are poorly dressed with a few exceptions. The locale of the piece may force them to appear as Japanese wives, but it does not necessarily compel them to wear robes that look like the kimonas they use in their dressing rooms.

Brown has it all his own way in the funmaking. He gives a few minutes of uproarous fun while the Sultan's wives were dressing him in woman's clothes so that he could gain entrance to the harem, but he takes the edge off a good piece of work by making it offensively suggestive.

In this part the chorus showed four pretty changes, ending with a neat military uniform and a good series of chorus evolutions and a patriotic finale. Anna Carter did not have a number until way along in the burlesque, although she has one of the most agreeable voices in the organization, and was kept in the background in the opening piece. The show is nicely staged and the numbers well enough handled, but for some reason they do not go extraordinarily well. A Scotch song in the burlesque, with a lively dance by the girls, took the honors of the evening, and Miss Chandler, backed up by the quartet off stage, ran a close second.

The burlesque is called "All in One Night or a Terrible Mix-up," and it is. The inflated bladder figures prominently, and much of the comedy is of a like degree of finesse. Transparent complications build up the laughs, but it is the individual work of the comedians that wins applause. The talk and structure are crude.

Dick Brown opens the olio and passes nicely with talk, the usual composite of new and old, and parodies. He scored his laughs with certainty and regularity. Barry Thompson and Annie Carter have a wretched makeshift sketch. The pair are worthy of better things. Barry is a capital smooth, quiet comedian, and Miss Carter an easy, graceful soubrette, but the loose bit of carpenter work that supports them should be discarded in favor of something with substance to it.

Emilia Bartolita does a premiere dancing act surrounded by some rather neat chorus arrangements.

The Salvaggis close the olio with their familiar dancing, and Anna Chandler does a short series of impersonations of stage celebrities, the best of the number being that of Fay Templeton.

The Gotham City Quartet sing well enough, but their burlesque minstrel first part was an exceedingly tiresome arrangement, and the talk that went with it was flat. *Rush.*

ROSE SYDELL'S LONDON BELLES.

Rose Sydell and her "London Belles" were at the Murray Hill last week, with the same piece as last season; also some of the costumes, and the principals.

If W. S. Campbell, the show's manager, thought it requisite that he should bolster up his organization for that reason in the manner that he has, Mr. Campbell has fallen into error. Without any desire to be harsh, although there is occasion for it, there are two spots in the "London Belles" which should be cleaned up immediately.

One is the introduction to Martynne's mirror dancers. It is not fit for burlesque. Martynne is a female impersonator; if the audience doesn't know it at the rise of the curtain, it is disclosed after. Even though a woman were performing the act, there would be no excuse for a setting supposed to be the dressing room of a theatre wherein a call boy is summoned to be followed by suggestive pantomime, concluding by the boy removing the woman's (Martynne) garters and stockings. To say the least it is "raw."

That description also fits the conversation in the second act between Harry Sauber, the Hebrew comedian, and the woman who wishes to take his measure for a pair of trousers.

And does Mr. Campbell know his chorus girls in the "Cupid Cavaliers" number are wearing on their bodies simply under-vests, with no corsets? He must know that there are some very large women in that chorus. Two could qualify for understanders in an acrobatic act. This costuming is but a piece of cloth away from nudity.

Neither does it look very nice while Amy Gordon is singing "I'll Let You Chew My Chewing Gum," with the chorus behind her, to leave the stage, descend into the orchestra and attempt to kiss men there.

The "London Belles" can pass by itself. This questionable artificial practice did the show no good. Martynne could have done much better with his act had the preface been left out. James W. or J. Wesley Mack is again with the show, working well with Campbell, who is the principal comedian. They have put in a first class olio act, new altogether excepting that "living pictures" are shown during it.

Miss Sydell leads the women with her valuable diamond necklace, singing nearly all the numbers. J. Bryson, a member of the United Quartet, has a selection, "Venetian Belle," but the number is useless.

There is a woman in the quartet, but it is not much of an applause getter for the olio, although the Murray Hill orchestra is enough to spoil any singing act.

The comedy is about as last season. Mr. Sauber does well enough with the material he has to work with, but his dialect is very light waisted. In the olio Sauber recalls the Hebrew monologue of Joe Welch, and sings one parody only. Less talk and more parodies would be better.

Sixteen chorus girls include some good looking ones, and there are many changes of costumes, causing the show to be bright enough. "My Sweetheart, Miss Automobile," is held over with the same dressing and formation, while the "Cupids" are also wearing the same tights.

Woodford's Animals are the hit of the olio. Mr. Woodford has a wonderfully trained monkey, while there is another which rides a velocipede, making a good finish, and the act could walk right into vaudeville. *Sime.*

CHERRY BLOSSOMS.

Somebody, presumably John Perry, who is credited with writing the book of "The Cherry Blossoms," had an excellent idea for arranging the musical numbers in a succession of changing scenes, but the scheme was not adequately carried out. The first part is called "Booster's Millions," a burlesque on "Brewster's Millions." A scene aboard a yacht is first shown, and thereafter at intervals the back drop changes showing each time a scene from a different country and an appropriate number is introduced.

Goff Philips played a Hebrew with an uncertain dialect, prone to slip into Italian and John Perry had a curious sort of tramp role from which he did extract a few scattered bits of humor. Eugene Jerge is a capable enough "straight," although he has not a great deal to do.

There are four other male principals listed on the program, but that was their greatest claim to distinction. Miron Gilday's name appears with the others, but Gilday himself is not among those present. The last scene was originally designed as a patriotic finale, with an illuminated drop showing the New York waterfront, but this, in the general process of elimination, has become an ordinary number. It is capable of much better working up.

Of the women principals Lillie Perry alone shows any degree of skill. She handled the opening number capably, and in the first part added a good deal to the support of the singing. Mazie Aleene and Edyth Hamilton are the soubrettes. They lack the stage presence and grace that should go with their parts, but make a first rate pair of dancers. Instead of dancing, however, they talk most of the time, and when they are not talking they sing.

"Dr. Dippy's Sanitarium" is the burlesque, made up of the familiar material as the name implies. A bed is dragged on the stage and made the subject of a lot of sickly comedy aided and abetted by John Perry. The rest follow traditions pretty closely. The burlesque was enlivened for a moment by a number led by Sadie Melrose, a member of the chorus. She was not distinguished from the other choristers by special dressing, but her attractive appearance and catchy way won ready appreciation.

Markey and Moran were the big olio number. Their "Scotchman and Tommy Atkins" conversational turn was as effective as ever, but the wonder of it was where they had kept themselves during the pieces. They were present at intervals, but did nothing worth while. If they are clever enough to work out an olio offering as good as the one they have, they should surely be able to do something in the rest of the show.

Eugene Jerge and Mazie Aleene and Edyth Hamilton made the usual talking and singing number. The conversation was extremely old and threadbare, but the girls dance energetically, and Jerge did nicely with his singing. He is possessed of an agreeable voice which was pleasantly prominent during the pieces.

Goff Philips appears in blackface, but persists in working in snatches of Hebrew dialect. Much of the monologue was ancient in its material. *Rush.*

PASTOR'S.

The bill at Pastor's works out a good deal better in the playing this week than one would expect from its appearance on paper. It is distinguished as one of those rare occasions when an unknown Western act scores a solid success. This infrequent distinction falls to Mr. and Mrs. John T. Powers (New Acts), who were the hit of the show in next to closing place.

Dynes and Dynes, comedy club jugglers, were moved up from next to opening to the last of the "three-a-day." Did they but confine themselves to the straight specialty, and improve its comedy, they could get out of the lower classification easily. But the comedian is guilty of one of the worst bits of bad form imaginable. He is made up as a comic Chinaman and does the usual clowning appropriate to the character. Then without warning or excuse he walks down to the footlights and sings "Love Me and the World is Mine." The Pastor audience liked the song, and did not seem to be conscious of any offense against the proprieties, but almost any other audience would have laughed at the break. The juggling is uniformly excellent, unusually so, but the widest latitude possible for the comedian would be a comic song.

John and May Burke did nicely with a comedy sketch. Mr. Burke does a piano specialty around which Will M. Cressy has built a fairly neat bit of carpenter work. There are entertaining lines and the couple pass through with the singing of Miss Burke and the subdued buffoonery of her partner. The girl makes a pretty stage picture in her two changes of costume, and the number kept the show moving nicely along toward the end.

Harding and Ah Sid and Mlle. Olive, the latter with a swift juggling specialty, were separated by only one number. Mlle. Olive puts more fast action and unflagging enthusiasm into twelve minutes of juggling than any acrobat. A plate catching finish gave her solid exit applause, beside furnishing material for a capital burlesque by Harding and Ah Sid. The latter is a "sure-fire" laughing number and was well received.

The Three Vernon Sisters dress exceedingly well and put over some fairly agreeable singing, although they should have an expert analyze the harmony. There is something the matter with it, probably the blonde young woman's voice is off the key.

There can be no excuse for such dressing as Franz, Cogswell and Franz display. The woman looks fairly well in a cheap suit of flimsy material, but both men look shabby and mussy, and the condition of their linen is an offense. The trick cycle riding goes nicely, but the routine is stretched out unduly this week, caused by the fact that the trio are called upon to do thirty minutes. This makes the act seem slow. If they condensed it into a well-knit eighteen-minute turn with the leap at the finish, it would measure well up.

Texarkana and Walby have improved their dressing immensely since the last Pastor appearance, the final change being decidedly attractive and in perfect taste. Ned Fitzgibbon is growing careless in the delivery of his act. His talk is handed out in an absent-minded way as though he didn't particularly care whether anyone paid attention or not. The imitations on the violin are well enough for an opening bit, but the less the better. The singing was liked and this part of Fitzgibbon's offering was enjoyed.

Kenyon and DeGarmo closed the show and The Musical Adams and Claude and Marion Cleveland are under New Acts.

Rush.

NEW YORK.

There is a big and late show at the New York this week, headed by Harry Lauder, of course, who leaves the stage at 11:20, to be followed by Collins and Hart (fourth week) and the pictures.

On Monday evening the program was shifted about some to separate the musical numbers, of which there are a-plenty. In the shift about May Belfort suffered through being obliged to open after the intermission, but although the position had some effect upon her first two selections, she closed strongly with "The Rake's Progress." Miss Belfort is in her third consecutive week.

Liane D'Eve is a stranger (New Acts), and Vasco, "The Mad Musician," makes his reappearance here. Vasco is not quite so "mad" now as when playing at the Colonial last spring, but he thoroughly pleased, having to acknowledge the plaudits several times. Mr. Vasco should replace the wild dashes; it bore out the billing.

The opening number is Mlle. Alexandra and Mons. Bertie, also reappearing, and their neat aerial work on the ladder started the performance off nicely, while Charles Kenna, "The Fakir," in his impersonation of a slick sharper working country towns by the one-night-stand route, was immediately "caught" by anyone who has inhaled the unsullied breezes in the precincts where electricity entered last. Mr. Kenna has selected a humorous character, but it has required a long time for it to be recognized. Broadway, even the non-vaudeville sections which seems to frequent the New York, liked "The Fakir" immensely. The naturalness of Kenna's type brings the enjoyment, while there are many small bits which, though faultlessly true, escape the average uncountryfied metropolitan.

"That" Quartet repeated the success they first found here when "discovered" on the roof a-top the New York. Without the novelty of the moving pictures the quartet has been showing around the country just previous to singing, they easily uphold the position of the best singing four in vaudeville. Paul Cinquevalli, the juggler, with his easy grace, fine work, and not forgetting the selfsame funny assistant he had last season, was a veritable "riot." He had no new tricks and needed none.

Harry Lauder has success indelibly marked all over. On Monday he gave "She's Ma Daisy," "Fou the Noo," "I Love a Lassie" and "The Softest of the Family." "Fou the Noo" was put on for the first time this week. It is Mr. Lauder's impersonation of a "drunk," altogether out of keeping with his other work, both in the characterization and the atmosphere. It should have been shelved after the matinee, but instead was changed in the evening to an earlier position in the act, which still runs an hour as rapidly and as easily as ever.

Sime.

COLONIAL.

The Colonial this week has a good show, but it doesn't play well. The program is draggy, and is deadened considerably by the Four American Trumpeters who open. It is a musical act, composed of father, mother and two daughters. While the dressing scheme is good, although the mother should not wear short skirts, and the setting looks well, the selections have been chosen with poor judgment. They are not lively, and the one fast number, Dave Reed's Indian song, is badly sung and played. If anything is done to better the act, the "patriotic" finale should not be overlooked. The audience passed it up quickly.

Warren and Blanchard followed, catching the crowd when the "wench" appeared, and making a first class finish with "A Cousin of Mine," sung in German, although "Tropical Moon" was greatly liked.

Lily Lena, from England, is under New Acts, and Emmett Corrigan and Company in "His Wife's Picture" closed the first half. Mr. Corrigan has a new "detective," greatly superior to the one at Hammerstein's last week, but the husband remains the same. He neither looks nor acts the part. The wife is overdressed at her entrance, and Mr. Corrigan himself does not seem to fit into his role. The sketch makes a hit unquestionably with the audience, which takes no notice of the brand of liquor it advertises.

The Four Fords in the latter half were a big hit. They always are, even with the singing. The boys have new unsightly straw opera hats, and there are two new drops, one of the Victoria Theatre, and the other a moonlight scene.

Vesta Victoria is in Belle Blanche's routine of impersonations this week. Perhaps because it is the Colonial, where Miss Victoria reigned a favorite, but although Miss Blanche's Victoria is probably the poorest attempt at impersonation ever attempted on a stage, Miss Blanche made a terrific hit, taking four curtain calls in the next to last position, before singing her final "straight" song.

One of the distinct successes of the program was Herbert Lloyd. Mr. Lloyd's act can not be properly classified. There is nothing like it over here. For genuine comedy caused by travesty and burlesque, there is nothing to equal it either. The Colonial grasped the many points, and a new bit inserted lately is a "moving picture" caricaturing a "Seeing New York" ride. A strip of sheet is pulled across the stage on a wire, and various points of interest grotesquely shown. The 23rd Street Ferry is a girl labeled "23rd Street 'Fairy,'" while "The Subway" is a black spot.

A feature of the bill is Jean Marcel's Art Studies and Bas Reliefs. The English brand to the woods! Mr. Marcel has excelled himself. Of his art studies "Sicily" is a masterpiece. Mr. Marcel in his groupings instils all varieties of "living pictures" without allowing that to become apparent. The pictures, some retained from previous seasons, are artistically finished in the posings and light effects.

One, "Evangeline," while simple, is realistic and through its very simplicity is engaging, especially for children. It seems as though the positions are often held too long.

Sime.

KEENEY'S.

A good comedy bill runs off nicely this week with only a short halt in the entertainment toward the middle, where Sam J. Ryan (New Acts), formerly of Lewis and Ryan, rather overstays his limit in a 28-minute monologue with Richard Golden and Company (New Acts) immediately following, breawing in a new comedy-dramatic sketch.

Besnah and Miller in next to closing place scored strongly. Miss Miller makes a capital eccentric comedienne. She is away from the familiar methods of the dancing and singing women in teams of this kind, and her boisterous fun grows infectious. Mr. Besnah is an exceedingly clever dancer, but he does not do so well in his talking, where his manner is a bit strained. A better arrangement would be to have the man do the "feeding" instead of the reverse, as the act is now laid out.

McGrath and Paige opened the show with their banjo playing. The turn is made "too straight," and no effort seems to be made to liven it up. They open with a duet, offer one trick selection after a stiff and formal announcement, and close with an operatic number. Good, fast "rag-time" could be substituted for "Il Trovatore," and the pair might loosen up in their general stage bearing. The trick of playing two tunes simultaneously on the same banjo won applause, but the act could have had a better reception with more warmth of manner and liveliness.

Gertie LeClair and her "picks" in the second place went to the opposite extreme of unbridled enthusiasm in dancing and singing. The four "picks" who back up Miss LeClair's efforts are a gingery quartet, but they have been supplied with an extremely seedy outfit of stage clothes. One would imagine from their appearance that they had been working an open-air circuit, and had been up against a siege of bad weather. Miss LeClair does not work as hard as she might, her efforts being confined to a number or two, which are not much more than audible, and a few lifeless dance steps near the finish. The routine could be improved upon very easily, and the dressing cries for immediate attention.

Murphy and Dunn are an old-style Irish singing and talking team. They have allowed a good deal of very familiar talk to creep into their dialogue to the exclusion of whatever modern material they formerly had. They make a funny pair of Irishmen, but are permitting themselves to be careless.

Other newcomers on the bill are Beth Stone, a dancer from "The Little Cherub" and Bobker's Arab Troupe, both under New Acts.

Rush.

The Four Tyson Sisters and Fennel, a newly formed organization, opens at Dockstader's, Wilmington, Del., next week. Arthur McWatters is sponsor for the production.

Gennaro's Band will occupy the stage of the New York Hippodrome Sunday night, Dec. 1, opening the winter series of Sunday night band concerts.

H. Myron Peters is no longer with "A Fool's Wisdom," but will remain in vaudeville.

FAMILY.

One would imagine that with such an audience as the Family Theatre in 125th street might be expected to draw, the management would make its first object the securing of acts with strong comedy values of the more elemental sort. They do nothing of the kind, if this week's show is a sample of the usual entertainment. The nearest approach to comedy in the show is the turn of the Yankee Doodle Coons, and their pretense to classification as a laughing number is confined pretty largely to their grotesque dressing. At that, they made up the most popular number on the program.

Their coon singing was liked as it always is in organizations of this sort, and the dancing toward the finish awakened some interest, but the sextet permitted this to die by letting the whirlwind dance fade away little by little until the finish was absolutely dead and lifeless. They would do better to start the dancing more quietly and work it up to a climax instead of reversing this recognized process.

Ben Bradbury and Company are utterly out of their element. There is unlimited subtle humor in their comedy sketch "An Emergency Act," but it is not keyed to the appreciation of Sullivan-Considine audiences. The dialogue waxes intensely technical in its fidelity to the jargon that passes current back of the stage. To one familiar with vaudeville trade terms and slang there is a vast amount of keen wit in the talk, but most of it is unintelligible to the rank outsider, who, by the way, makes up the big majority of the audience here. If someone studied and analyzed the inner life of the Fiji Islander and dramatized it in his native language, it would be highly diverting to the Fiji, particularly if the author treated it with a touch of sympathetic pathos, but it wouldn't interest a Maine farmer. That's the point in Edward McWade's sketch. At a professional matinee it would be understood and appreciated for its delicate treatment and kindly satire, but it is not broad enough for mixed audiences of laymen.

Tom Whiffer was voted very dull. The best that can be said of his monologue is that he wore immaculate evening clothes and tried to please. He has nothing to offer, however, in his present monotonous collection of stories and "gags." The talk is not particularly old, in fact much of it is entirely unfamiliar, but his points somehow don't snap as they should, probably because he deals them out in the manner of one engaged in a casual street conversation.

Young Buffalo, sharpshooter, caught the attention and held it, thanks to a rapidly-moving routine of fancy rifle shooting. Young Buffalo's finish somehow lacks proper style of execution. He does his feature trick, a cross shot, and then starts for the exit, but pauses midway to spring a mechanical breakway device which unfolds an American flag. If he must use the red, white and blue, he should at least work the trick with some parade, and not as though it were an afterthought.

Fannie Midgley insists upon talking. She introduces herself with talk, and continues to utter funniments for five minutes before she sings. A "Fluffy Ruffles" get-up gave her a neat appearance, and her assured manner might have won her a more friendly reception if she had had less to say and kept her talk more to the point. A bit of a dance of some sort also would be to advantage. At any rate she should fix up the first half dozen minutes of her turn to give it ginger. With this change and a revised selection of numbers, she would do nicely. *Rush.*

UNION SQUARE.

Twelve acts of good average quality aroused little enthusiasm in a crowded house Monday night. With one or possibly two exceptions all had been seen before at the Union Square. The addition of one or two new specialties would have helped the whole program.

Howard and Howard, well down on the bill, were about the only act to get their accustomed reception. The talk as well as the excellent singing came in for hearty approval.

Emmett Devoy and Company, up to the entrance of the Lady from Venus, failed to arouse the slumberer, but from then on the action quickens and the playlet ran nicely to the close. There seems to be a desire to over act on the part of the principals, with the exception of this same Lady from Venus, who is inclined to renig. Emsy Alton (Mrs. Molly Hammond) is the chief offender, emulating a Leslie Carter all the time. Miss Alton has the same shade of hair as Mrs. Carter, but outside of that you could detect the difference. The act has a first rate finish, and considering the general gloom on Monday evening did very well.

Estelle Wordette and Company in a "Honeymoon in the Catskills" played the other sketch on the program. While of much lighter texture, it was fully as well liked. The comedy is of the visible kind but is capably and effectively handled by the principals.

The Exposition Four have dropped one of their costume changes, otherwise making no apparent alteration. The Choir number is still retained, and is most hopelessly out of place.

Scott and Waley were called in to fill a vacancy left by the withdrawal of Williamson and Gilbert. The pair started off with what promised to be an imitation of Avery and Hart's imitation of Williams and Walker, but soon broke away from it, and went into some dancing well worth while. The comedian is showing some capital eccentric steps. This, together with the fast dancing of the "straight" man and good singing, made the act a big applause winner. With a properly framed up offering, the team should rank high as colored entertainers.

Innes and Ryan had a hard time with their quiet skit following the above act, but pulled through nicely. Miss Innes makes three good changes, keeping the feminine portion of the house intensely interested.

The Village Choir is a pleasing singing number, and should do much better ordinarily. The dressing doesn't amount to much. As one of the girls wears silk hose, it would be a bid for uniformity if the other were supplied with them.

Rado and Bertman opened the show, the acrobatic contortions being well liked. Welch, Mealy and Montrose, Foster and Dog and the Pichiani Troupe were also on the bill. *Dash.*

PARISIAN WIDOWS.

"The Parisian Widows, with Fields and Wooley" is the billing. The German conversation team, who played the vaudeville houses recently, are as prominently featured in the action of the pieces as on the billboards.

Both play in German dialect. They get a good percentage of laughs out of the worn material, but spend an unconscionable length of time in working up points. One "bit" will serve as an example. Fields, Wooley, Mort Fox and several of the women principals are seated in a line across the stage minstrel fashion. Fox owes Fields 50 cents and pays 25 on account. Fields owes the same amount to Wooley, and Wooley to Fox. And so for five minutes the quarter circulates twice around the triangle until the three debts are paid. The point is ridiculously light and simple for the time taken.

Another curious thing about the first part is that most of the latter half is being used by "The Tiger Lilies." From the point where Fox sits behind Jeanne Brooks so that his feet show from under her skirts, nearly to the end of the first part, the talk and business are much alike.

Fox has the Hebrew part and handles it nicely. Richard Black as a barnstorming actor, is unnecessarily loud and rough. Black doesn't do anything in particular himself. The only laughs his appearance caused were gained by someone else through his feeding. He was the typical comedy acrobatic, engaged for the olio and saddled with an uncongenial part in the rest of the show.

Ollie Omega and Adelaide Leeds made rather a heavy pair. They looked well, however, and handled a considerable part of the singing satisfactorily. They are plentifully supplied with pretty costumes, as are the other women principals. A good deal of economy is evident in the costuming of the chorus. The gowns worn at the opening are of the garish, bespangled circus variety. They were not particularly striking on their first showing, but nevertheless kept reappearing from time to time during the whole show. Half a dozen of the girls went back to the opening costume for the finale after several intervening changes and even in the burlesque several of them cropped up. The burlesque is built on the same general lines as Karno's "A Night in a London Music Hall." But oh, with such a difference in the playing. The quartet and wrestler appear, and Fields and Wooley do the usual clowning from opposite "stage boxes." This is also being used by the "Tiger Lilies" and "Behman Show."

The show is amazingly light on olio value. The "airship" talk of Fields and Wooley would have done a lot to help it along, but the pair did not appear. A very ordinary series of crude living pictures was the feature. The cabinet had no special setting, the pink covered girls merely posing against an inappropriate back drop on a blackdraped platform. Miss Omega and Miss Leeds delivered a set of verses, one for each "picture." The groups were sufficiently spicy without the suggestiveness of the accompanying rhymes.

Black and Rhodes gave a very ordinary comedy acrobatic turn and Jeanne Brooks opened with the simplest sort of straight single singing act. *Rush.*

NOVELTY.

Besides a good vaudeville show at moderate prices all sorts of inducements are held out to the inhabitants of Williamsburg to build up a clientele of "regulars" for the Novelty. There are dinner sets for the women who attend the Wednesday matinees, special "tryouts" Tuesday evenings, "amateurs" and a burlesque of the headline act by the attaches of the house Friday nights, while a "limerick" contest is always open. From the well-filled house Tuesday evening it may be accepted the inducements are showing the desired results.

The bill is made up about equally of new and old offerings. Ruby Raymond and Chester and Jones, Harry Deaves' Manikins and Jolly John Larkins are under New Acts.

Patrice and Company in "A New Year's Dream" is the headliner and rested rather comfortably in the position. The sketch is dainty and quiet, pleasing solely through the efforts of Patrice. Charles Hutchinson (Eddie) looks his part only. Eddie must certainly have been a speedy worker, although he was hardly a "regular." He acquired two beautiful "souses" the day before New Year's, and then turned in before twelve on New Year's Eve. That isn't according to Hoyle.

The Fitzgibbons-McCoy Trio just about hit them right with their well worn "rough house" comedy offering. Mr. Fitzgibbons seems capable of better things.

Barr and Evans opened the show and succeeded in gaining some laughs through the size of Miss Evans. The pair have been showing the same offering for years, and it is doubtful if a single line has been changed since it was originally produced.

The Milani Trio opened the intermission and scored strongly with their first rate singing and musical offering. Theirs is a small attempt at comedy, but it is of the foreign variety and does not help materially.

LaVeen and Cross put on their latest act on Wednesday (New Acts).

Dash.

The first issue of "The Cape," the new South African publication edited by D. C. Bonzaier ("Touchstone") has just arrived in New York. It is dated October 11, from Capetown, and covers a general journalistic field. It has a clean, readable appearance, of convenient size. In the editorial announcement for the initial number is said: "We are obliged to those who have given it ["The Cape"] three months to live, and we are aware that nine out of every ten people feel they could have supplied a better name." "The Cape" has VARIETY's best wishes. The policy it has adopted of South Africa for the South Africans or "patronize home industry" ought to allow latitude wide enough to "start something."

At the New York last Monday evening "a certain party" occupied a box to hear "That" Quartet sing, and possibly to witness a mammoth, handsome horseshoe of roses delivered over the footlights into the waiting hands of Frank Morrell, the sweet-voiced tenor of the organization. But "a certain party" was grievously disappointed, for the house rules forbade the delivery, but the flowers gave an air of vaudeville superiority to the lobby.

VARIETY ARTISTS' ROUTES
FOR WEEK NOV. 25
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 24 to DEC. 1, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." indicates that the route of the circuit immediately preceding it may be found under "CIRCUS ROUTES."

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abel, George & Co., Alhambra, N. Y.
Abram & Johns, Proctor's, Troy.
Adamini-Taylor, Bennett's, London.
Adams [illegible], Imperials, B. R.
"Adelyn," Lyric, Lincoln, Neb.
Addison & Livingston, Nov. 25-27, Star, Latrobe, Pa.; 28-30, Star, Scottdale, Pa.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo, 464 Cleveland, Chicago.
Ahearn, Chas. & Anna, Trocadero, Chicago.
Ahearns, Charles, Golden Crook, B. R.
Ahern & Baxter, Richmond Hotel, Chicago.
Aherns, The, Majestic, Ft. Worth.
Alburtus & Altus, Empire, Sacramento.
Allen, Eva, Ideals, B. R.
Allen, Josie, Haymarket, Chicago.
Allen, Searl & Violet, Majestic, Johnstown, Pa.
Allen & Biscoe, Orpheum, Boston.
All & Pelser, High Jinks, B. R.
Allister, Harry, 11 Rue Goeffrey Marie, Paris.
Alpha Trio, Family, Williamsport, Pa.
Alpine Troupe, Connors, So. Chicago.
Alrona Zoeller Trio, Grand, Hamilton, O.
Alsace & Lorraine, Hathaway's, Lowell.
Alvin, Peter H., Bayonne, Bayonne, N. J.
Alvora, Golden Crook, B. R.
American Dancers, Six, Poli's, Waterbury.
American Newsboys' Quartette, Empire, San Francisco.
American Newsboys' Trio, Wisconsin Hotel, Marinette, Wis.
Americus Comedy Four, Armory, Binghamton.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Apdale's Animals, Mohawk, Schenectady.
Apollo, Century Club, Elkhart, Ind.
Apollos, The, 65 8th Ave., N. Y.
Archer, LaDella & Davey, Jolly Girls, B. R.
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.
Arlington Four, Columbia, St. Louis.
Armstrongs, Three, Parisian Belles, B. R.
Arminta & Burke, O. H., Cairo, Ill.
Arnold Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Astrellas, The, Poli's, Bridgeport.
Arisonas, The, 148 W. 68, N. Y.
Astair, Mrs., 248 W. 45, N. Y.
Auberts, Les, Frobel Str. III., Hamburg, Ger.
Auers, The, Lyric, Ft. Worth.
Austin, Claude, Savoy, Beaver Falls, Pa.
Austins, Great, 10 Bakersville Lane, Rockville, Conn.
Austins, Tossing, Nov. 25, Casino, Cannes, France; Dec. 2, Alcazar, Marseilles, France.
Avery & Pearl, Sodini's, Clinton, Ia.

B

Baggessens, The, Gl. Herstelange, Svendberg, Denmark.
Baker, Nat C., 32 Division, N. Y.
Balno & Shaw, Hippodrome, N. Y., indef.
Bandy & Wilson, Bijou, Racine, Wis.
Banks, Chas., Boston Belles, B. R.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, 541 W. 158, N. Y.
Barry, Mr. and Mrs. Jimmy, Orpheum, Kansas City, Mo.
Barry & Wolford, 150 W. Congress, Chicago.
Barto, Eddie, Rollickers, B. R.
Bartlett, Al, Garrick, Burlington, Ia.
Bates & Neville, 48 Gregory, New Haven.
Be Anos, Two, 3442 Charlton, Chicago.
Beard, Billy, 1401 Drayton, Savannah.
Beatties, Juggling, 137 Park, Paterson.
Beauvais, Arthur, & Co., Elite, Rock Island, Ill.
Bedini, Donat, & Dogs, Majestic, Johnstown, Pa.
Belford, Allan G., Washington, N. J.
Belmonte, Harriette, Jolly Girls, B. R.
Bellclaire Bros., Orpheum, Omaha.
Bell & Richards, Genie, Waltham, Mass.
Bell Boy Trio, Lynn, Lynn, Mass.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norma, Trans-Atlantics, B. R.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, Majestic, Houston.
Bentley, Harry, Imperials, B. R.
Benson, Musical, The, Bijou, Flint, Mich.
Berkes, The, Chestnut, Lancaster, O.
Bernard, Cassie, Rose Sydell, B. R.
Bersac's Circus, travel; Dec. 1, Orpheum, Salt Lake.
Beecher & Maye, Auditorium, Auburn, N. Y.
Berry & Berry, Dec. 1, Orpheum, Omaha.
Beyer & Bro., 293 Henry, N. Y.
Bicycle Bill, Bijou, Dubuque, Ia.
Big Four, High School Girls, B. R.
Big City Quartette, K.-P. 125th St., N. Y.
Bijon Comedy Trio, Watson's Burlesquers, B. R.
Bimm-Bomm-Brrr, Orpheum, San Francisco.
Binney & Chapman, Garden, Memphis, indef.
Birch, John, 114 W. 40, N. Y.
Bishop, Frances, Century Girls, B. R.
Birley, Edgar, Boston Belles, B. R.
Black & Leslie, Unique, Minneapolis.
Black Hussars, Hathaway's, New Bedford.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, Walker's, Gloucester.
Blush, T. E., 3241 Haywood, Denver.
Blanchet Bros. & Randolph, Watervliet, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, Publiones, Havana, Cuba.
Borella, Arthur, Bijou, Kaukakee, Ill.
Bouldon & Quinn, Orpheus Hall, Halifax, N. S.
Bowen Bros., Bijou, Duluth.
Bowers, Walters & Crooker, G. O. H., Pittsburg.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowman Bros., 326 W. 43, N. Y.
Boyce, Jack, Gaiety, Indianapolis.
Boyce Bros., 574 No. Randolf, Philadelphia.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Bradshaw & Co., C. H., Sheedy's, Fall River.
Bragg, John D., Toreadors, B. R.
Bradys, The, 721 Copeland, Pittsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brian, L. B., Nov. 25, Hippodrome, Leeds, Eng.; Dec. 2, Hippodrome, Liverpool, Eng.
Brennan & Downing, Grand, Tacoma.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brittons, The, Temple, Detroit.
Brooks & Vedder, 210 E. 17, N. Y.
Brooks & Jeannette, Keith's, Phila.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Bartoletti, City Sports, B. R.
Brown & Wilmot, Gaiety, So. Chicago.
Brown & Wright, 163 W. 60, N. Y.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruno & Russell, Keith's, Portland, Me.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Majestic, Streator, Ill.
Burke, Minnie, Boston Belles, B. R.
Burton & Brooks, Fair Haven, N. J.
Burtina & Brockway, Orpheum, Allentown.
Buckleys, Musical, 297 Ave. B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.

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Burke & Urline, Orpheum, Canton, O.
Burke, Dan, & Girls, Keith's, Philadelphia.
Burke, Wm. H., 84 Barston, Providence.
Burns, Morris, & Co., 54 Harmen, Jersey City.
Burns, Harry, Star, McKeesrock, Pa.
Burtinos, The, Pantage's, Bellingham, Wash.
Burton & Burton, 309 W. 55, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Vass, Lyric, Ft. Smyth, Ark.
Busch Family, Excelsior Springs, Mo., indef.
Bush & Elliott, Star, Seattle.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, 1646 Otte, Cincinnati.
Byron & Blanch, Bijou, Winnipeg.
Byron & Langdon, Hathaway's, New Bedford.
Byrons' Musical Five, Columbia, Cincinnati.

C

Caesar, Frank, & Co., Majestic, Dallas.
Callahan & St. George, Hammerstein's, N. Y.
Callan & Smith, Grand, Marion, Ind.
Cameron & Flanagan, Colonial, N. Y.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, Phillips, Richmond, Ind.
Caldera, A. K., St. Charles Hotel, Chicago.
Calvin, James, 445 W. 64, Chicago.
Caprice, Mlle., Orpheum, Salt Lake.
Campbell, W. S., Rose Sydell, B. R.
Carbrey Bros., Haymarket, Chicago.
Carmen, Great, O. H., Auburn, N. Y.
Carberry & Stanton, Gaiety, So. Chicago.
Carson, Cora Youngblood, New Star, Springfield, O.
Carrillo, Leo, Nyack, N. Y.
Carr Trio, Canandalgua, N. Y.
Carr, Jessie, Toreadors, B. R.
Carroll & Cooke, Hotel York, N. Y.
Carroll, Joe, 231 Liberty, Paterson.
Carroll, Great, Fay Foster, B. R.
Carson & Willard, Poli's, New Haven.
Carson Bros., 211 Bergen, Brooklyn.
Carter, Taylor & Co., 444 W. 137, N. Y.
Carters, The, Olympic, Bellaire, O.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Pollard, 1922 W. 6th, Davenport, Ia.
Casey & Craney, Dominion, Winnipeg.
Castanos, The, 104 W. 61, N. Y.
Cavana, Orpheum, Omaha.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan ave, N. Y.
Chandler, Anna, City Sports, B. R.
Chapin, Benjamin, Auditorium, Lynn.
Chester & Jones, K. & P. 23d St., N. Y.
Chinquilla & Newell, Levaud, Lexington, Ky.
Christy, Great, Knickerbockers, B. R.
Church City Four, Strollers, B. R.
Clairmont, 2051 Ryder ave., N. Y.
Clark & Duncan, Hopkins, Evansville.
Clark, Edward, 1553 B'way, N. Y.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, Harry Corson, Keith's, Providence.
Clarke & Temple, Star, Hannibal, Mo.
Clarke, Wilfred, Lambs Club, N. Y.
Clermonto, Frank & Etta, Hathaway's, New Bedford.
Claudius & Scarlet, 50 Chapin, Canandaigua, N. Y.
Claus & Radcliff, Trocadero, B. R.
Cleveland, Claude & Marion, 215 Shurtleff, Chelsea, Mass.
Clinton, Chris, Star, Donora, Pa.
Clipper Sisters, Bijou, Grand Forks, N. D.
Clito & Sylvester, Milleville, N. J.
Clive, Henry, & Co., Poli's, Waterbury.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, Arcade, Toledo, O.
Coccia & Amato, Empire, San Francisco.
Cogan & Bancroft, 1553 Broadway, N. Y.
Cole & Coleman, Star, Muncie, Ind.
Colby Family, Chase's, Washington.
Colleno, Sisters, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Conley, Anna and Effie, Empire, Paterson.
Connolly & Klein, Empire Show, B. R.
Comrades Four, Dockstader's, Wilmington, Del.
Contino & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
Cook, Billy, Toreadors, B. R.
Cooke, Joe, Hathaway's, Lowell.
Conkey, Clever, Lyric, Little Rock.
Connelly, Edward & Co., G. O. H., Indianapolis.
Connelly, Pete, Weast's, B. R.
Conway, Nick, National, Frisco.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooke & Rothert, Orpheum, Rockford, Ill.
Conn, Downey & Willard, Dec. 1, Columbia, Cincinnati.
Cooper & Robinson, K. & P. 23, N. Y.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cooper, Leo. & Co., Orpheum, Rockford, Ill.
Coombs & Stone, Dec. 2, Hathaway's, Malden.
Cossar, Mr. and Mrs., 302 W. 121, N. Y.
Couthoui, Jessie, & Co., 6532 Harvard ave., Chicago.
Coyne & Tinlin, Majestic, Sioux Falls, S. D.
Courtleigh, Wm., Maryland, Baltimore.
Courtright, Wm., & Co., 01420 W. Mill, Spokane.
Cottons, The, Champagne Girls, B. R.
Craig, Richy, Corinthian, Rochester.
Crawford & Manning, 258 W. 43, N. Y.
Crawford & Blodgett, Corinthian, Rochester.
Creo & Co., Bijou, Racine, Wis.
Crickets, Orpheum, Omaha.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred pl., London, Eng.
Cross, Will H., & Co., 440 No. Normal Parkway, Chicago.
Crystal, Herman, Parisian Widows, B. R.
Cummings & Merley, Unique, Los Angeles, indef.
Cummings, Thornton & Co., National, San Francisco.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtis, Palmer & Co., Colonial, Norfolk.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimore.
Cyril, Herbert, Shubert, Utica.

D

Dacre, Lonie, Parisian Belles, B. R.
Dagneau & Bruce, Orientals, B. R.
Dagwell, Aurie, Orpheum, Atlanta.
Dale, Dottie & Co., Tennessee, Paducah, Ky.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Sydney, Guy Bros., Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Daly's County Choir, Keith's, Cleveland.
Dailey Bros., Hathaway's, New Bedford.
Darling, Fay, Lady Birds, B. R.
Darras Bros., Union Sq., N. Y.
Darrow's, The, Pastor's, N. Y.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davis, Edward, K.-P. 58th St., N. Y.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss, N. Y., Jr., B. R.
Dawson & Whitfield, Hathaway's, Malden.
Dawson & Whitfield, Hathaway's, Malden.
Dean, Cliff & Co., Majestic, Madison, Wis.
Deery & Francis, 328 W. 30th, N. Y.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
Delmar & Dexter, Great Anselme Co., Terre Haute, indef.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Poli's, New Haven.
De Graff Sisters, Trans-Atlantics, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
De Coe, Harry, Orpheum, Denver.
De Haven & Sidney, Hathaway's, New Bedford.
DeMora & Graceta, Imperial, B. R.
De Muths, The, 26 Central, Albany.
De Voy & Miller, 200 E. 14, N. Y.
DeVeau, Hubert, Empire, Des Moines.
DeWitt, Burns & Torrance, Orpheum, Reading.
Dee, John A., Columbus, O.
Deming, Joe, Bennett's, London.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dillon, Wm., Shea's, Buffalo.
Dixon & Fields, travel; Dec. 2, Orpheum, Sioux City.
Doherty, Lillian, 33a Charlottenstr., Berlin, Ger.
Donald & Carson, Poli's, Worcester.
Doner, Joe & Nellie, High Jinks, B. R.
Doherty, Jim, High Jinks, B. R.
D'Ort & Leonard, Casino, Buenos Aires.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48th, N. Y.
Dowling, John, Toreadors, B. R.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj., Jas. D., Majestic, Little Rock.
Dreano, Josh., Empire, Des Moines.
DuBois, The Great, Majestic, Ashland, Ky.
Dudley, O. E., Crystal, Elwood, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Poli's, Worcester.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., Colonial, Lawrence.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, George & Libby, Majestic, Crawfordsville, Ind.
Dupree, Jeanette, Hotel Albany, N. Y.

E

Earle & Bartlett, Carlstadt, N. J.
Eckel & DuPree, Family, Pottsville, Pa.
Eckhoff & Gordon, Keith's, Providence.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, National, Steubenville, O.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwin, George, Grand, Marion, Ind.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elastic Trio, Majestic, Pittsburg, indef.
Eldredge, Majestic, La Salle.
Eldredge, Press, Baker's, Rochester.
Elzer, Carrie, Tiger Lillies, B. R.
Elen, Gus, Edith Villa, Thurleigh Ave., Balham, London.
Elliott & West, Bijou, Racine, Wis.
Eller, Goldie, Fay Foster, B. R.
Ellis-Nowlin Troupe, Bennett's, Hamilton.
Elinore Sisters, Poli's, Bridgeport.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lillies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central ave., Brooklyn.
Emerald, Mannie, Nov. 25, Empire, Glasgow, Scot.; Dec. 2, Empire, Edinburgh, Scot.
Emmett, Gracie, Colonial, N. Y.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Nov. 1-30, Frankfort, Ger.
Erb & Stanley, Moline, Ill.
Ergottl & King, Circus Ciniselli, Warsaw, Russia.
Espe, Dutton & Espe, Proctor's, Elizabeth.
Esterbrooks, The, Miss, N. Y., Jr., B. R.

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Vol. 8. New York, Nov. 23, 1907. No. 12.

Have you heard Chas. K. Harris' New Baby song

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Estelle & Wills, Jolly Grass Widows, B. R.
Eugene & Mar, 1746 W. 103, Chicago.
Evans & Lloyd, Family, Butte.
Evans, Billy, Colonial Belles, B. R.
Evans, Chas. E., Haymarket, Chicago.
Evans, Trio, Keith's Pawtucket.
Everett, Ruth, Ideals, B. R.
Everett, Sophie & Co., Lyric, Lincoln, Neb.

F

Fagen & Morrison, Dewey, Gloucester, Mass.
Fairchilds, Mr. and Mrs. Frank, Majestic, Brazil, Ind.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Shea's, Toronto.
Fantas, Two, 211 E. 14, N. Y.
Farb, Dave, Liberty, Pittsburg.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Farrell Taylor Trio, Columbia, Cincinnati.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 161 E. 122d, N. Y.
Faye, Elsie, Poli's, Hartford.
Felix & Barry, Bennett's Montreal.
Fentelle & Carr, Hathaway's, Lowell.
Ferry, Majestic, Evansville.
Ferrell Bros., Novelty, Brooklyn.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson, Barney & Dick, Bijou, Racine, Wis.
Fernade, May Duo, Hopkins, Louisville.
Field Boys, 148 E. 97, N. Y.
Fields & Hanson, Family, Moline, Ill.
Fields & Wooley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, Columbia, Newark.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Box 93, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fiske & McDonough, Majestic, Galveston.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Charles Leonard, Hopkins, Louisville.
Flower, Dick J., Orpheum, Oakland.
Flynn, Jas. A., 1213 Penn. Ave., Washington, D. C.
Fogerty, Frank, Keith's Cleveland.
Follett, Lonnie, 150 E. 107, N. Y.
Forbes, Mr. and Mrs., K. & P. 23d St., N. Y.
Fords, Four, 528 7th Ave., N. Y.
"Fords, Famous," 391 Gates, Brooklyn.
Foreman, Edgar & Co., Coliseum, Seattle.
Forrest, Edythe, Innocent Maids, B. R.
Forrester, Sidney, National, Frisco, Cal.
Foster & Dog, Empire, Paterson.
Foster & Foster, Orpheum, St. Paul.
Fox, Will H., Nov. 25, Empire, Glasgow, Scotland; Dec. 2, Empire, Edinburgh, Scotland.
Fox, Mort, Parisian Widows, B. R.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Frank, George, Lady Birds, B. R.
Franklin & Green, Keith's, Hoboken.
Francis, Adeline, Wasson's, Joplin, Mo.
Franz, Cogswell & Franz, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Freligh, Lizzie, Trans-Atlantics, B. R.
Frevoll, Frederick, O. H., Pottsville, Pa.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick Bros. & Burns, Alhambra, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
French, Henri, Orpheum, San Francisco.
Frey Trio, Chicago Post, Chicago.
Friend & Downing, G. O. H., Syracuse.
Fukins & Araki Troupe, Lyric, Lincoln, Neb.
Futurity Winner, Keith's, Cleveland.

G

Galando, 82 Summer, Brooklyn.
Galetti's Monkeys, G. O. H., Pittsburg.
Gallagher & Barrett, Moore's, Detroit.
Galloway, Albert E., Orpheum, Turtle Creek, Pa., indef.
Garden & Somers, Toreadors, B. R.
Gardiner Children, 195 No. 1, Philadelphia.
Gardner, Andy, Bohemians, B. R.
Gardiner & Vincent, Nov. 25, Edinburgh, Scotland; Dec. 2, Empire, Glasgow, Scotland.
Gardiner, Jack, Poli's, Waterbury.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, Family, Moline, Ill.
Gehrue, Mayme, & Co., Cook's, Rochester.
Geiger & Walters, Orpheum, Minneapolis.
Gennaro's Band, Keith's, Philadelphia.
Genaro-Theol Trio, Nov. 1-30, Battenberg, Leipsig, Ger.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillespie, Ed., Orpheum, Oakland.
Gilbert & Katen, Majestic, Utica.
Gilbert, Jane, 257 W. 15, N. Y.
Gilmore, Stella, Jolly Girls, B. R.
Gilroy, Hayes & Montgomery, Family, Davenport.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, Grand, Portland, Ore.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden & Hughes, New Star, Chicago.
Goldin, Horace, Nov. 15-30, Circus Variete, Copenhagen, Denmark.
Goldsmith & Hoppe, Pastor's, N. Y.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, Shea's, Toronto.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Star, New Kensington, Pa.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Merry Maidens, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Nov. 30, Theatre, Butte.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory's Five, Nov. 16-30, Central, Chemnitz, Ger.
Grene & Grene, Wonderland, Wheeling, W. Va.
"Griff," Proctor's, Troy.
Grimes, Tom & Gertie, Star, Homestead, Pa.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hale, Corbin, & Miss Allen, 107 E. 31, N. Y.
Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Haley, Harry R., Star, New Kensington, Pa.
Hammond & Forrester, 101 W. 83, N. Y.
Haney, Edith, & Lee, Jr., Lyric, Houston.
Hanson & Nelson, Keeney's, Brooklyn.
Hart, J. C., & Co., Tiger Lilies, B. R.
Harmonious Four, Bijou, Lansing, Mich.
Hayes & Carew, Bohemians, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Harland & Rollison, 224 W. 14, Kansas City, Harlowe, Beatrice, High Jinks, B. R.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Illida, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minnie, Rollickers, B. R.
Harvey & Adams, Guyandotte, W. Va.
Harvey, Elsie, 148 E. 97, N. Y.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Haskell, Loney, C. O. H., Chicago.
Hawtrey, Wm. F., & Co., K. & P. 23rd St., N. Y.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, E. C., Bijou, Beloit, Wis.
Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Nov. 25, Newcastle-on-Tyne, London; Dec. 2, Empire, London, England.
Heath, Thoms G., travel; Dec. 2, Orpheum, St. Paul.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Helm Children, Grand, Fargo, N. D.
Heilbacks, The, 2910 Armour, Chicago.
Hellman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Henry, Capt., Majestic, Houston.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 39th, N. Y.
Herbert the Frogman, Nov. 13-Dec. 1, Hot Springs.
Herbert, Mabel, Empire, San Francisco.
Hertzman, Julia, Imperials, B. R.
Herrmann, Adelaine, Cook's, Rochester.
Hess Sisters, 258 W. 55, N. Y.
Hewlettes, The, Fritz, Portland, Ore., indef.
Hibbert & Warren, Majestic, Johnstown, Pa.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Cherry & Hill, Gay Morning Glories, B. R.
Hill, Edmonds Trio, 262 Nelson, New Brunswick.
Hilliard, Robert, Keith's, Philadelphia.
Hiltons, Marvelous, Fay Foster, B. R.
Hillyers, Three, National, Steubenville, O.
Hines & Remington, Harrison, N. Y.
Hinman, Capt. Sidney, Lyceum, Milford, Mass.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emil, & Co., H. & S., Dayton, O.
Hoffmans, Cycling, Temple, Alton, Ill.
Holdsworths, The, Orpheum, Omaha.
Holt, Alf., Moss Stoll Tour, England, indef.
Houston, Fritz, 202 King, London, Ont., Can.
Howard Bros., 229 W. 38, N. Y.
Howard & Cameron, 479 N. Clinton, Rochester.
Howan & Kearney, Orientals, B. R.
Howard & Howard, K. & P., 125th St., N. Y.
Howard & St. Clair, Charing Cross Rd., London, Eng.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard, May, 3603 Prairie Ave., Chicago.
Howard's Ponies & Dogs, Bloomington, Ind.
Hoyle, William, 16 5, Attleboro, Mass.
Hoyt, Frances, & Co., Majestic, Birmingham.
Hughes & Mazie, Idea, Fond du Lac, Wis.
Huegn, Musical, Gaiety, Galesburg, Ill.
Hughes, Florence, Harry Bryant's, B. R.
Huested, Sadie, Yankee Doodle Girls, B. R.
Hurleys, The, 1854½ So. Orange, Newark.
Huston, Arthur, Majestic, Montgomery, Ala.
Hutchison Children, Revere House, Chicago.
Hutchison's Comedians, Revere House, Chicago.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., indef.

I

Illustoreiles, The, Keith's, Lawrence, Mass.
Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Immensaphone, Haymarket, Chicago.
Inman, The Great, 312 W. 24, N. Y.
International Comiques, Hopkins, Louisville.
Irwin, Flo, Orpheum, Boston.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 356 Mass. Ave., Boston.

J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.
Jackson, Harry & Kate, Colonial, Lawrence.
Jacobs & West, Sam Devere, B. R.
James Byron, Bijou, Flint, Mich., indef.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Penfrew, 38 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 338 3rd Ave., N. Y.
Johnson Bros. & Johnson, Luna, Akron, O.
Johnson, Geo., Scribner's Big Show, B. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnsons, Musical, Nov. 25, Empire, Sheffield, England; Dec. 2, Palace, Southampton, England.
Johnston & Buckley, Empire, B. R.
Jones & Walton, Bijou, Freeport, Ill.
Jorden, Tom, Lady Birds, B. R.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kaimo, Chas. & Ada, Maywood, N. J.
Kaufman, Reba & Inez, Majestic, Ft. Worth.
Keegan & Mack, 92 3rd Ave., N. Y.
Keeley Bros., Union Sq., N. Y.
Keife, Zena, 508 W. 135, N. Y.
Keene, Juggling, 1360 Boston Rd., N. Y.
Kelly, Sam & Ida, Lyric, Little Rock.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, Poli's, Waterbury.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., G. O. H., Pittsburg.
Kemp's Tales of the Wild, Maryland, Baltimore.
Kennedy Bros. & Mac Family, Mahanoy City, Pa.
Kennedy & Wilkens, Empire, Wooster, Mass.
Keno & D'Arville, Indianapolis.
Kenyon, Healy & Allman, 112 Knoxville, Peoria.
Ketler, Joseph R., Crawford's, Topeka.
Kherns, Arthur H., Palace Hotel, Chicago.
King-Stange, Crystal, Logansport.
Klein, Otto Bros. & Nicholson, 16 W. 36, Bayonne.
Kingsbury, The., Bijou, Wheeling, W. Va.
King, Sam. & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, Temple, Detroit.
Kirschhorns, 207 So. 13, Omaha.
Klare, Kathrin, Grand, Tacoma.
Knight & Seaton, Beaumont, Texas.
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ark.
Kooper, Harry J., High Jinks, B. R.
Kokin, Mignonette, G. O. H., Pittsburg.
Kohler & Marion, O. H., Oil City, Pa.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollins & Clifton, Dec. 1, Orpheum, Minneapolis.
Koppe, Orpheum, Portsmouth, O., indef.
Kratons, The, Keith's Providence.
Kretore, 119 Wash., Altoona, Pa.
Kurtis-Busse, Majestic, Little Rock.

L

La Clair & West, Magicland, Connellsville, Pa.
Ladell & Crouch, Orpheum, Oakland.
La Delles, Four, Marion, Marion, O.
Lakola, Harry, Grand, Hamilton, O.
Lambert & Williams, Irwin's Big Shows, B. R.
Lamb & King, 353 State, Chicago.
Lamb's Manikins, Dec. 2, Majestic, Montgomery.
Lavine & Leonard, Nov. 30, Wintergarten, Berlin, Germany
La Maze Bros., Auditorium, Lynn.
La Mont's Cockatoos, Jefferies, Saginaw.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Tell Bros., 3847 Poplar, Philadelphia.
La Toy Bros., Palace Hotel, Chicago.
La Van & La Valette, Majestic, Pittsburg, indef.
La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, Cook's, Rochester.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Ville & Sinclair, Poli's, Worcester.
La Vine Cimaron Trio, Shubert, Utica.
Lavine & Hurd, New Century Maids, B. R.
La Toska, Majestic, Des Moines.
Langdons, The, 104 5th Ave., Milwaukee.
Lawrence, Pete, Al Reeves' Big Show, B. R.
Le Dent, Pastor's, N. Y.
La Gray, Dollie, Bijou, Racine, Wis., indef.
Lee Tung Foo, Dec. 2, Majestic, Johnstown, Pa.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
Le Fevre & St. John, Grand, Madison, Wis.
Leigh, Andrew, Lady Birds, B. R.
Leighton's, Three, Empire, Paterson.
Lennon, Herbert Bert, Majestic, Montgomery.
Leonard & Scott, Marion, Marion, O.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Lenore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Orpheum, Oakland.
Lester, Will, Hathaway's, Lowell.
Levino, Dolph & Susie, Dec. 2, Bijou, Quincy, Ill.
Levy, Bert, G. O. H., Pittsburg.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Harr, 125 W. 16, N. Y.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Le Witt & Ashmore, Haymarket, Chicago.
Libley & Trayer, 302 W. 47, N. Y.
Lina & Calljul, Fay Foster, B. R.
Lind, Bennett's, Ottawa.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Locke, Russell & Locke, Majestic, Topeka.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, William, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Loraine, Oscar, Shea's, Buffalo.
Louise & Dottie, Bowery Burlesquers, B. R.
Lovitts, The, 314 Beverly rd., Brooklyn.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, Moss & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Empire, Hoboken.
Luce & Luce, 207 W. 38, N. Y.
Luckles, Two, 237 Sumter, Brooklyn.
Lucy, Lucier & Co., Orpheum, Denver.
Luigi Picaro Trio, Bennett's, Montreal.
Lukens, 4, Reading, Pa.
Lutz Bros., Bijou, Dubuque, Ia.
Lyons, J.—Champagne Girls, B. R.

Cobb's Corner

SATURDAY, NOV. 23, 1907.

No. 91. A Weekly Word with WILL the Wordwright.

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1512 Broadway, NEW YORK.

M

MacDowell & Trescott, Majestic, Birmingham.
Macarte Sisters, K. & P., N. Y.
Macks, Two, 245 N. 59, Phila.
Mack & Dugal, Victoria, B. C.
Mack, James, Wesley, Rose Sydell, B. R.
Madden, Mary, Lyric, Muskegon, Mich.
Maguire, H. S., North Adams, Mass.
"Maide," Dec. 2, Pastor's, N. Y.
Majestic Musical Four, Orpheum, Boston.
Makarenkos, Duo, Sheedy's, Fall River.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Manley & Norris, 517 Walnut, Hamilton, O.
Mantell's Marionettes, Crystal, Ft. Collins, Col.
Marlon & Deane, Lyric, Dayton.
Marion & Pearl, Dec. 2, Majestic, Montgomery.
Marco Twins, World Beaters, B. R.
Marlo, Berger & Mario, 62 E. 8, N. Y.
Mardo Trio, Washington Society Girls, B. R.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lilies, B. R.
Markley, Frank, Unique, Minneapolis.
Marlowe, Plunkett & Co., Broadway, Camden, N. J.
Martin, Dave & Percie, Majestic, La Salle, Ill.
Martinetti & Sylvester, Arcade, Toledo.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, Coeur D'Alene, Spokane, indef.
Marshall & King, Rentz-Santley, B. R.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Mason & Fillburn, Coeur d'Alene, Spokane, indef.
Mason & Doran, Sheedy's, Fall River, Mass., indef.
Mason & Keeler, Dec. 2, Haymarket, Chicago.
Mason & Shannon, Keith's, Columbus.
Masons, Four, Bijou, Bay City, Mich.
Masse, Ed & Nettie, Portland, Pa.
Mathews, Joca, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 106 W. 96th, N. Y.
May, Arthur O., Majestic, La Salle, Ill.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McCale, Larry, Imperials, B. R.
McCree, Junie, LaSalle, Chicago, indef.
McFarland, Frank, 311 W. 142, N. Y.
McPhee & Hill, 309 3d Ave., N. Y.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Mohawk, Schenectady.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Mohawk, Schenectady.
McCabe, Jack, Century Girls, B. R.
McCarvers, The, Keith's, Norwich, Conn.
McCormick, Hugh, Empire, Des Moines.
McCullough, Walter, Coliseum, Seattle.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McGrath & Paige, 58 Washington, Middletown, Conn.
McGregor, Lulu, Grand, Altoona, Pa., indef.
Melville & Higgins, Keith's, Providence.
Meaney, Lottie, & Co., Grand, Madison, Wis.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Merritt, Raymond, Empire, Los Angeles, indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Milmar Bros., Dempsey's, Peoria, Ill.
Milton & Medallion, Dec. 2, Lyric, Kensington, Ill.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, Lady Birds, B. R.
Miller, Elizabeth, Wieland, Clarksburg, W. Va.
Millership Sisters, Watson's, B. R.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Nov. 1-30, Appolo, Vienna, Austria.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell Family, O. H., Greensville, O.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 B'way, N. Y.
Montambo & Huri Falls, Empire, B. R.
Montrose, Louise, Hammerstein's, N. Y.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery & Moore, Bennett's, Ottawa.
Montray, 814 Western Ave., Allegheny, Pa.
Morette Sisters, 1237 Lee, Philadelphia.
Mooney & Holbein, Nov. 25, Palace, Chatham, Eng.; Dec. 1, Palace, Plymouth, Eng.
Moorehead, Harry (Dreamland), Norfolk, Va., indef.

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JERSEY CITY, THIS WEEK.
Those Smart Agents
REICH & PLUNKETT.

Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Morgan & McGarry, Nov. 25, travel; Dec. 2, Acme Sacramento.
Moore, Billy, Orpheum, Newark, O.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1724½ Main, Parsons, Kan.
Morris & Kramer, Dainty Duchess, B. R.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morton, Bessie, Crawford's, Topeka, Kas.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Mueller & Mueller, Orpheum, Kansas City.
Mullen & Corelli, Orpheum, New Orleans.
Muller, Chum & Muller, 16 Charlottee, Asheville.
Mullin Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 809 3d Ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murphy, Whitman Co., Grand, Victoria, B. C.
Murphy, Geo. P., Tiger Lilies, B. R.
Murray, Clayton & Drew, 1553 Broadway.
Murray Sisters, Dec. 2, Orpheum, Yonkers.
Murray, Elizabeth, Cook's, Rochester.
Murray, Wm. W., 223 E. 14, N. Y.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Novelty, Duquesne, Pa.
Musketeers, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Brandon, Man., Can.
Narelle, Marie, Christchurch, New Zealand, indef.
Natus, Julie, Tiger Lillies, B. R.
Nawn, Tom & Co., Orpheum, Oakland.
Neff, John, Main, Peoria, Ill.
Nellis, Neill & Chapman, 1652 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson, Tony, Nov. 1-30, Apollo, Dusseldorf, Ger.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Nov. 14, Leicester, London, Eng.
Newman, Jules, Lady Birds, B. R.
Niemeyer & Odell, Blue Ribbon Girls, B. R.
Nicolai, Ida, Bohemians, B. R.
"Night On a House Boat," Poli's, Springfield.
Night With the Poets, Dec. 1, Orpheum, St. Paul.
Noble, Billy, 20th Century Maids, B. R.
Noblette & Marshall, Majestic, Cairo, Ill.
Nolan, Fred, Boston Belles, B. R.
North, Bobby, 45 W. 116th, N. Y.
Nosses, The, 179 W. 47th, N. Y.
Nowlin, Dave, Lyric, Lincoln, Neb.
Nugent, J. C., The Oaks, Canal Dover, O.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Seattle.
Odell & Kinley, Armory, Binghamton.
Ogden, Helen, 279 Clybourne, Chicago.
O'Hanna, San, Orpheum, Kansas City, Mo.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Bianchetto, P. O., Boston, Mass.
O'Neill, J. H. & Co., Dreamland, McKeesport, Pa.
O'Neil, Tommie, White's Gaiety Girls, B. R.
Orbasany's Irma, Lyric, Terre Haute.
O'Regan, Box 305, Ottawa, Can.
Orma, Grace, Orpheum, Omaha.
Orloff, Olga, Toreadors, B. R.
O'Rouke & Marie, Merry Makers, B. R.
Otto Bros., Cook's, Rochester.
Our Quartet, Lyric, Springfield, Mo.

P

Palmer & Dockman, Orpheum, Webb City, Mo.
Palmer & Saxton, 119 E. 14, N. Y.
Palfrey & Hoeffler, Riverside, R. I.
Papiuta, Nov. 16-30, Mellinus, Hanover, Ger.
Paradise Alley, Colonial, N. Y.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, Empire, Redland, Cal.
Pattee, Mabel, Dreamland, McKeesport, Pa.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, Orpheum, Atlanta.
Pero & Wilson, Irene Meyers Co., Clarksburg, W. Va.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pelot, Fred & Annie, Poli's, Bridgeport.
Pepper Twins, Columbia, Tenn.
Perry, Frank L., Bijou, Jackson, Mich.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Clayton, Ideals, B. R.
Petching Bros., Hopkins, Louisville.
Peters, Phil & Nettie, Hopkins, Louisville.
Philbrooks & Reynolds, travel; Dec. 2, Empire, San Francisco.
Phillips Sisters, Majestics, B. R.
Piercy & Fulda, 1926 Patterson, Baltimore.
Piccolo Midgets, Orpheum, Minneapolis.
Pike, Lester, Fairhaven, N. J.
Plum, Anna, & Girls, Washington, Spokane.
Poirer's Three, Main, Peoria, Ill.
"Polly Pickles' Pets in Petland," Proctor's, Newark.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Hartwell, Champagne Girls, B. R.
Potter & Harris, Columbia, St. Louis.
Powers Bros., 15 Trask, Providence.
Powers, Eddie, Grand, Madison, Wis.
Power, Coletta & Co., Dec. 2, Lyric, Mobile.

OH, WHAT A HIT!

JOSEPHINE SABEL

At the Forrest Theatre, Philadelphia.
The press says finally she sang

MISS KILLARNEY

A tuneful song. The audience whistled and sang it. Made her repeat it half a dozen times and kept on insisting for MORE. Yes, it's by Jerome & Schwartz.

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Powers, Mr. & Mrs. John T., Nov. 18, Pastor's, N. Y.
Prampin Trio, 347 W. 40, N. Y.
Pritzkow, Louis, Century Girls, B. R.
Probst Trio, Pottsville, Pa.
Pryors, The, Empire, San Diego.
Psycho, Mlle., Mansfield, O., indef.
Pudgie & Emmett, Bijou, Grand Forks.
Pullen, Louella, Theatre, Rome, Ga.
Pullman Porter Maids, Chase, Washington.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Bennett's, Montreal.
Rain Dears, Hammerstein's, N. Y.
Rainbow Sisters, Star, Latrobe, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Ralston & Son, Crystal, Logansport.
Ramsey Sisters, Lyric, Terre Haute.
Raymond, Ruby, & Dancing Boys, K.-P. 23d St., N. Y.
Rastus & Banks, Nov. 25, Hippodrome, Acovington, Eng.; Dec. 1, Westminster, Liverpool, Eng.
Ranfs, The, Bijou, Anderson, Ind.
Rawls & Von Kaufman, Galety, Galesburg, Ill.
Rawson & June, Garrick, St. Louis.
Razarfs, The, Family, Lebanon, Pa.
Ray, Fred, & Co., Orpheum, New Orleans.
Raymond, Fredericka, 16 E. 88th, N. Y.
Raynor, Val, Trans-Atlantics, B. R.
Reattino & Stevens, 114 E. 11, N. Y.
Reded & Hadley, World Beaters, B. R.
Redford & Winchester, Orpheum, Allentown, Pa.
Reed & St. John, Bijou, Muskegon, Mich.
Reed Bros., 48 Saxton, Dorchester, Mass.
Regal Trio, Family, Pittston, Pa.
Rego, Jimmie, Sparks', Iola, Kas.
Reid Sisters, 53 Broad, Elizabeth.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles.
Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Orpheum, Oakland.
Renard's Three, Olympic, Chicago.
Rennee Family, Industrial, Moline, Ill.
Reno, Will & May, Crystal, Logansport, Ind.
Reno, Geo. B., & Co., Nov. 25, Paragon, London, Eng.; Dec. 2, Metropolitan, London, Eng.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Reuzetta & Lyman, Trocadero, B. R.
Revell, Nellie, 148, Dearborn, Chicago.
Rever & Yuir, Champagne Girls, B. R.
Reynard, Ed F., Poli's, Bridgeport.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rice, Al, Magic, Braddock, Pa.
Rice & Cohen, Columbia, St. Louis.
Rice & Elmer, 343 E. 142d, N. Y.
Rice & Prevost, Poli's, Waterbury.
Rice & Walters, Boston Belles, B. R.
Rich, Jack & Bertha, Washington, Spokane.
Richards, Chris, Orpheum, New Orleans.
Rich Duo, 164 E. Randolph, Chicago.
Riley, Frank, Orientals, B. R.
Rinaldos, The, Keith's, Boston.
Ring & Williams, 102 Liberty, Baltimore.
Roberts, Four, 140 W. 36, N. Y.
Roberts, Hayes & Roberts, People's, Cedar Rapids.
Robert-de-Mont Trio, Variety, Terre Haute.
Robisch & Childress, 341 No. Clark, Chicago.
Robinson & Grant, 206 8th ave., N. Y.
Robinson, Parquette Trio, Novelty, Brooklyn.
Robinson, Tom, Scribner's Big Show, B. R.
Rockaway & Conway, Bijou, Flint, Mich.
Rogers & Mackintosh, Majestic, Dallas.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, Poli's, Springfield.
Rooney, Katie, Colonial, Lawrence.
Roscoe & Sims, Rentz-Santley, B. R.
Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Lewis, Palace, Belfast, Ireland; Dec. 2, Empire, Middlesboro, Eng.
Rosso & Simms, Bowery Burlesquers, B. R.
Roth, Laura, Lyric, Lincoln, Neb.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Roxie & Wayne, Bijou, Jackson, Mich.
Royal Musical Five, 249 So. 9th, Brooklyn.
Russell, Fred, Bowery Burlesquers, B. R.
Russell, Fred P., 486 W. 136, N. Y.
Russell & Davis, 707 3 Ave., Columbus, Ga.
Ryan & Richfield, Sayville, L. I.

S

Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Sandow & Lampert, Orientals, B. R.
Schaar Trio, Dodge's, Keokuk, Ia.
Schell's, Mme., Circo Bell, Mexico City, to Jan. 4.
Schepp, Grover, Rollickers, B. R.
Schmidling, Harry H., 287 W. Monroe, Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Mike, 223 3d ave., N. Y.
Scott, Edouard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Seguin, Wood, Eugenia, 2314 Hollywood, Toledo.
Semon, Chas. F., K.-P. 23d St., N. Y.
Seymour Sisters, Marion, Marion, O.
Seymour, O. G., & Co., Crawford's, Topeka.
Seyons, The, Parisian Belles, B. R.
Schrock & Rice, Amphion, Brooklyn.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Star, Seattle.
Sheck Bros., Hathaway's, Lowell.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sherman, De Forest Co., Ft. Sherman, L. I.
Shirhart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Middagh, Brooklyn.
Shrodes, Chas. & Alice, Mohawk, Schenectady.
Simms, The Mystic, Box 389, Dobbs Ferry, N. Y.
Sieger, Lillian, Harry Bryant's, B. R.
Stith & Stith, Orpheum, Postmouth, O.
Side Show, Columbia, St. Louis.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sidonias, The, Parisian Belles, B. R.
Sidonne & Kellie, 424 E. Chicago ave., Chicago.
Silver Stars, Nickelodeon, Boston.
Simpsons, The Musical, 204 E. 52, N. Y.
Sinesay's Dogs & Cats, Bijou, Kenosha, Wis.
Slater & Finch, Orpheum, St. Paul.
Sloan, Grace, Orpheum, Oakland.
Smith & Arado, 325 Converse ave., E. St. Louis.
Smith & Convey, Trans-Atlantics, B. R.
Smith & Levine, Liberty, Pittsburg.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Galety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Lyric, Dayton, O.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Galety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, indef.
Spillers, Musical Five, G. O. H., Syracuse.

SPISSELL BROS. & MACK
IN "CAFE DE PARIS."
Week Nov. 25, Temple, Detroit.

Spooler, Lew H., Empire, B. R.
Stadium Trio, Unique, Eau Claire.
Stafford & Stone, Majestic, Evansville.
Stanley, Mr. and Mrs. W. H., Majestic, Pittsburg.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, Crystal, Denver.
Steinert & Thomas, 120 W. 135, N. Y.
Steger, Julius, & Co., G. O. H., Syracuse.
Sterns, Al, 253 W. 30, N. Y., c o Dunn.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydell, B. R.
St. Elmo, Leo, 1553 Broadway, N. Y.
St. Onge Bros., Bijou, Duluth.
Stoyton, Dora, Corine, Cincinnati.
Strickland, E. C., Crystal, St. Joseph, Mo.
Stuart & Keeley, Crescent, Champaign, Ill.
Sturgis, Ida, Imperials, B. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H., South Bridge, Mass.
Sunny South, Orpheum, St. Paul.
Subers, Emile, Dec. 2, Majestic, Chicago.
Sutcliffe Troupe, Nov. 25, Palace, Gloucester, Eng.; Dec. 2, Empire, Hackney, Eng.
Sullivan & Pasquelans, Majestic, Chicago.
Sutton & Sutton, High School Girls, B. R.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., K.-P. 58th St., N. Y.
Sylows, The, Parisian Belles, B. R.
Symonds, Jack, Bijou, Flint, Mich.
Sytz & Sytz, Dec. 1, Lyric, Joplin, Mo.

T

Tanesns, O. H., Newburg, N. Y.
Tanean, Felix & Claxton, 331 E. 93d st., N. Y.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, Cooper, Mt. Vernon, O.
Tenors, Four, Pat White's Galety Girls, B. R.
The "Quartette," Orpheum, Los Angeles.
Thompson & Carter, City Sports, B. R.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N.Y.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tinney, Frank H., 812 Moore, Phila.
Tom-Jack Trio, G. O. H., Indianapolis.
Tomkins, Wm., Orpheum, St. Paul.
Torcat, Poli's, Waterbury.
Toys, Musical, Bridgeton, N. J.
Travers, Belle, Orientals, B. R.

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EUGENE CLINE, 1021-23 Grand Ave., Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio
EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

Trillers, The, 346 E. 20, N. Y.
Truesdell, Mr. and Mrs. Howard, Poli's, Springfield.
Trocadero Quartet, Dixieland, Jacksonville, Fla., indef.
Tyce, Lillian, Orpheum, Los Angeles.

U

Uleiville & Azelle, Lyric, Des Moines.
Ulrich, Frits, Family, Pittston, Pa.
Usher, Claude & Fannie, Hathaway's, Brockton.

V

Vagges, Family, Clinton, Ia.
Valadons, Aerial, Vaudeville, Bellaire, O.
Valdare & Varno, Shelbyville, Ind.
Valmore, Mildred, Toreadors, B. R.
Valoise Bros., Amusement, Braddock, Pa.
Valveno Bros., 107 E. 31, N. Y.
Van, Charles & Fannie, Empire, Paterson.
Van Cleve, Delton & Pete, Orientals, B. R.
Von Dell, Harry, 458 Notre Dam, Manchester, N. H.
Van Gofre & Cotrely, Wigwam, San Francisco.
Van Hoven, Keith's, Philadelphia.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Variety Quartet, Elizabeth, N. J.
Vasco, New York, N. Y.
Vedmars, The, 749 Amsterdam, N. Y.
Viola & Engle, 123 Montauk ave., Brooklyn.
Voelker, Mr. and Mrs. Frederic, Majestic, Des Moines.

W

Waddell, Fred & Mae, Majestic, Madison, Wis.
Waggand & Waggand, 205 Hull, Brooklyn.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walters, Harry, 1553 Bway, N. Y.
Watson & Little, Trent, Trenton.
Watson, Fred, Orpheum, Oakland.
Walton, Irving R., Irwin's Majestic, B. R.
Waller & Magill, 102 7th ave., N. Y.
Ward, Alice Lillian, National, San Francisco.
Ward, Chas. B., National, San Francisco.
Ward Trio, 640 32, Milwaukee.
Warren & Brockway, Fay Foster, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Washburn, Blanche, Broadway Galety Girls, B. R.
Waterbury Bros. & Tenney, Poli's, Hartford.
Watson, Jos. K., Rollickers, B. R.
Webb, Harry L., Beatrice, Neb.
Webb, Josie, Tiger Lillies, B. R.
Webb, Mabel, Pat White's Galety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Galety Girls, B. R.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Windows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
Wentworth, Vesta & Teddy, Bon Tons, B. R.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West & Van Sicien, Grand, Portland, Ore.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Whalen & West, Nov. 25, Cambridge Music Hall, London, Eng.; Dec. 2, Empire, Brixton, London, Eng.
Wheeler Children, 2414 N. 25, Philadelphia.
Wheelers, The, N. Y. Stars, B. R.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 305 W. 42, N. Y.
White, Ed. & Rolia, Majestic, St. Paul.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Galety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whittle, W. E., Armory, Binghamton.
Whitehead, Joe, 498 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Whitman, Frank, Bennett's, Ottawa.
Wiggans, Joe, Imperials, B. R.
Wilder, Marshall P., 256 W. 97, N. Y.
Wills & Hassan, Shea's, Toronto.
Williams, C. W., Bennett's, Montreal.
Williams, Thompson & Copeland, Majestic, Little Rock.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Sam, Colonial, N. Y.
Williams & Melburn, Flight of Princess Co.
Williams & West, High Jinks, B. R.
Wilson, Tony, Heloise & Armoros Sisters, 1 Primard., Brixton, London, S. E., Eng.
Wilson, Al., & Mabe, Gayety, Indianapolis.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilton, Belle, Vanity Fair, B. R.
Wolff Bros., Circo Bell, Mexico.
Wolfing's Educated Stallions, Fair, Beaumont, Texas.
Wilson, Sam, High Jinks, B. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woods & Woods, Galety, Springfield, Ill.
Woodford's Animals, Rose Sydell, B. R.
Werdette, Estelle & Co., 3 E. 42, N. Y.
World & Kingston, Olympic, Chicago.
Work & Ower, Poli's, Bridgeport.
Worthley, Minthorne, 125 Lexington, N. Y.

Y

Yackley & Bennel, Elm Villa, R. F. D. 6, Lancaster, Pa.
Yalto Duo, 229 W. 38, N. Y.
Yomamato Bros., Emerald, Adams Co., O.
Young & De Vole, Orpheum, New Orleans.
Young & Manning, Albuquerque, N. Mexico.
Young, Harry C., Lady Birds, B. R.
Young, Ollie, & Bros., Garrick, St. Louis.

Z

Zamloch & Co., Orpheum, Salt Lake.
Zanettos, The, Proctor's, Newark.
Zanoras, Cycling, Vaudeville, Paris, Ill.
Zaras, 4, 104 W. 40, N. Y.
Zazell-Vernoa Co., Dec. 1, Hathaway's, Lowell.
Zeda, H. L., Bijou, Duluth.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 348½ 1, Portland, Ore.
Zeno, Jordan & Zeno, Armory, Binghamton.
Ziska & King, Proctor's, Albany.
Zelas, The, Majestic, Topeka.
Zimmerman, Al., Empire, B. R.

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RAPID FIRE HEBREW COMEDY

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The hit of the show at Malden last week.

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English Comedienne

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"The SWEDE and the HAPPY GIRL"

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BURLESQUE ROUTES

WEEK NOVEMBER 25.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

Americans, Imperial, Providence.
Avenue Girls, Lafayette, Buffalo.
Bachelor Club, Chicago.
Behman's Show, 25-27, Gayety, Scranton; 28-30, Bijou, Reading.
Blue Ribbons, Corinthian, Rochester.
Bon Tons, Gayety, Washington.
Boston Belles, 25-27, Empire, Albany; 28-30, Empire, Holyoke.
Bohemians, Phila.
Bowery Burlesquers, Westminster, Providence.
Brigadiers, 25-27, Lyceum, Troy; 28-30, Gayety, Albany.
Broadway Gaiety Girls, L. O., 2, Bowery, N. Y.
Bryant's, Harry, Murray Hill, N. Y.
Casino Girls, Gayety, St. Paul.
Century Girls, Academy, Pittsburg.
Champagne Girls, Phila.
Cherry Blossoms, Bon Ton, Jersey City.
City Sports, 25-27, Bijou, Reading; 28-30, Gayety, Scranton.
Colonial Belles, Met. O. H., Duluth.
Cracker Jacks, 25-27, Gilmore, Springfield; 28-30, Empire, Albany.
Dainty Duchess, Phila.
Dreamlands, Columbia, Boston.
Empire Show, Buckingham, Louisville.
Fay Foster, 25-27, Gayety, Albany; 28-30, Lyceum, Troy.
Girl from Happyland, Empire, Toledo.
Golden Crook, Chicago.
High Jinks, Dewey, N. Y.
High School Girls, Eighth Ave., N. Y.
Ideals, 25-27, Jacob's, Paterson; 28-30, Star, Scranton.
Imperials, Evansville.
Irwin's Big Show, Star, Brooklyn.
Jersey Lilies, Gayety, Columbus.
Jolly Grass Widows, Gotham, N. Y.
Jolly Girls, People's, Cincinnati.
Kentucky Belles, 25-27, Indianapolis; 28-30, Terre Haute.
Knickerbockers, Majestic, Kansas City.
Lady Birds, Lyceum, Washington.
Lid Lifters, Gardes, Buffalo.
Majestics, Lyceum, Boston.
Masqueraders, L. O.; 2, Majestic, Kansas City.
Merry Maidens, L. O.; 2, Eighth Ave., N. Y.
Merry Makers, 25-27, Des Moines; 28-30, St. Joe.
Miss New York, Jr., 25-27, Terre Haute; 28-30, Indianapolis.
Morning Glories, Greenwald's, New Orleans.
Nightingales, Chicago.
Night Owls, Phila.
Orientals, Standard, St. Louis.
Parisian Belles, Chicago.
Parisian Widows, 125th St. Music Hall, N. Y.
Pat White's Gaiety Girls, Theatre Royal, Montreal.
Reeve's Beauty Show, Gaiety, Brooklyn.
Reilly & Woods, Howard, Boston.
Rentz-Santley, Gayety, Baltimore.
Rialto Rounders, Star, Milwaukee.
Rice & Barton, Empire, Cleveland.
Rollickers, Colonial, Cleveland.
Rose Hill, Gayety, Pittsburg.
Rose Sydell, Waldman's, Newark.
Runaway Girls, Gayety, Detroit.
Sam Devere, Star, Toronto.
Scribner's Big Show, Gayety, Birmingham.
Star Show Girls, L. O.; 2-4, Lyceum, Troy; 5-7, Gayety, Albany.
Strollers, Star, St. Paul.
Thoroughbreds, Avenue, Detroit.
Tiger Lilies, Bowery, N. Y.
Toreadors, 25-27, Star, Scranton; 28-30, Jacob's, Paterson.
Trans-Atlantics, Olympic, Brooklyn.
Trocaderos, Gayety, Indianapolis.
20th Century Maids, London, N. Y.
Vanity Fair, Palace, Boston.
Washington Society Girls, Dewey, Minneapolis.
Watson's Burlesquers, Monumental, Baltimore.
World Beaters, Gayety, Milwaukee.
Yankee Doodle Girls, Century, Kansas City.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—One of the best and most attractive bills seen in a long time. **Eva Tanguay and "The Song Birds"** share top line honors. Miss Tanguay is the same cyclonic, bubbling body. There is only one Eva Tanguay and she is the greatest eccentric comedienne in vaudeville. "The Song Birds" is by far the most stupendous act seen here. William Burress made a distinct hit on his own account. It scored the greatest kind of a hit, closing the show. Another musical novelty is "The Immensaphone," presented by the B. A. Rolfe Company. It is unique, thrilling and intensely interesting. Charles E. Evans and Company presented "It's Up To You, William," creating as much laughter as ever. John E. Henshaw is announced in the program as a "special added attraction." He did very well with a string of current talk, paragraphic jokes and songs, although there seemed to be an overabundance of the latter. The Mimic Four contributed an agreeable comedy without a name. But there are a number of amusing situations and funny ejaculations. Vernon is an accomplished ventriloquist, showing several improved ideas in that line since his previous engagement. Three Renards are clever aerial gymnasts, and Morrow and Shailberg offer a comedy with songs, that was liked. Josie Allen attempted mimicry in a singing monologue, and seemed to please, while Anita Bartling displayed adeptness and skill as a juggler. Thomas J. Quigley, ill. songs, has catchy numbers and sang in an effective manner. The Cycling Hoffmans were announced, making the bill in its entirety the most diversified of this or last season.

AUDITORIUM (Klaw & Erlanger, mgrs.; Millward Adams, dir. Sunday rehearsal 10:30 Colonial Theatre).—This week's bill excels in diversity, splendor and attractiveness. Juan Caicedo is properly termed as "King of the High Wire." The Meredith Sisters offered a versatile singing number with several changes in costume and scenery. The wardrobe is most gorgeous and the selections were encored. Madame Konorah gave a mystifying and intricate exhibition of arithmetical problems and rapid calculations that elicited interest. London's "Pet Boy," Claire Romaine, made her debut before Chicago audiences in a series of character songs that brought her more applause than any foreign artiste seen in recent years. Her success was emphatic. The Six Glinserettis showed clever acrobatic feats. Suzanne Adams, scheduled to follow, was late in arriving, but stepped upon the stage after Hyams and McIntyre, when she was announced to proceed and gave the spectators a veritable musical treat. Johnny Hyams and Lelia McIntyre repeated their excellent offering. The reception accorded Joe Welch was demonstrative. He has with him this time a new batch of stories, which the large audience enjoyed to such an extent that even the pauses were interrupted with spontaneous uproars. Welch triumphed. Thompson's Elephants have a number of new tricks. Barnold's Dogs held over.

FOLLY (John A. Fennessy, mgr.).—There is no marked change in the general construction of the show given by the "Rialto Rounders" since last season. The same material which characterized the excellence of the performance has been retained but overhauled and regenerated to a degree. "A Day at Niagara Falls," the opening piece, is prolific of the sort of humor appealing to burlesque audiences, without taints of suggestiveness. It is clean and in many spots refined. "A Day at the Races" is a mirthful satire, with incessant amusing situations, which, while absurd and nonsensical in purpose, managed to elicit absolute endorsement from all parts of the house. The feminine contingent is not very attractive nor complete. The girls composing the chorus have no vocal ability and neither are they prepossessing nor diligent in the numbers aside from the simple ensembles which bring them before the footlights quite frequently. There is a lack of attractiveness in the evolution. They are stereotyped and the only redeeming feature in this particular connection is the display of prettily designed and apparently costly costumes with which the management has been lavishly indulgent. Ida Gladstone has little to do, also Lizet Howe, who appears stunningly in white tights. Louise Kenville is sprightly. The male principals are responsible for a large measure of fun. Sam S. Howe, who wrote and staged the show, is the most prominent personage, and had no difficulty in convincing the audience of his capabilities to occupy the center of everything, with his clean cut Hebrew characterization. Folly audiences are unaccustomed to the more serious presentations, but manifested much interest in the dramatic sketch entitled "A Broken Heart" offered by Howe, with Abe Leavitt and Louise Kenville. The sentimental portions seemed to reach the inner instincts of the gallery and not a murmur was heard throughout, except for the occasional applause mingled with laughter when pathos interveningly gave way to comedy. With proper modification the sketch can be made to serve well in vaudeville, but its tangibleness will have to be brought to more consistency, especially in what is supposed to be the strongest dramatic situations. The Bison City Quartette (Milo, Gerard, Leavitt and Roscoe) sang harmoniously and effectively, and Harvey and Devora danced energetically. Living pictures without the nude bronze poses, were exhibited. The show is as good as last season, if not better. It would be one of the best shows seen here this season with a more efficient and capable bevy of principal women and choristers.

SID J. EUSON'S (Sid J. Euson, mgr.).—"The World Beaters."

EMPIRE (William Singer, mgr.).—"Miss New York, Jr.," return engagement.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle. Monday rehearsal 9).—The Orpheum Show, enlisting Edward Connolly and Company; Rosina Cosselis' Dogs; La Gardenia and Company; Coram, Kelly and Kent; Tom Jack Trio; Keno and D'Orville. Others: Aldeans; Milton and Emmons; Musical Wolfs; Adams and Drake.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Lean and Holbrook; Rice and Cohen; Howard and North; Sheiks; Harvey Boys; Joe Whitehead; Fredo and Dare; Kathleen De Vole; Welch and Earl; Fred Lasare; Fargo and Smith; Stella Long.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—"Side Show"; "Gainsboro Girl"; Leon Morris' Ponies; Farrell-Taylor Trio; Violet Dale; Seymour and Hill; Bissett and Scott; Lee and Opp; Potter and Harris; Two Franciscos; Raymond and Hall.

NORTH AVENUE (Paul Sittner, mgr.).—Three Highlands; Gladeller's Comedy Dogs; William S. Gill and Company; Connolly and Fairchild; Brandt

.. LETTERS ..

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Blocksom, Harry; Bohme, W. A.; Burke, Chas.; Baird and Dunn (Chicago Office); Barry, W. H. (Chicago Office); Burkhardt, Chas.; Burns, Gol.; Bedini, Cehan; Backman; Marrie; Colhoun, William; Carmen Troupe; Carleton and Terre (Chicago Office); Casey, J. F.; Claffin, Josie; Collins, M. D.; Crane, Lawrence; Charline and Charline; Cogswell, Sarah L.; Denby, Walter; Dowling, Joseph; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Donovan and Arnold; Duffy, Dan J. (2); Elverton, Harry (Chicago Office); Ford, John; Ferguson, Marguerite; Fox, Della; Gamelias, The; Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Galiando; Gibbons, Thomas (Chicago Office); Gregory, C. J.; Hawthorne and Burt; Herbert, Will; Hill, Hamilton; Hunting, Tony; Hutch Amusement Co. (Chicago Office); Howard, Ed (2); Held, Wilbur; King, Gussie; King, Kate Hope (Chicago Office); Kent, Dorothy; Lackey, Jas.; Le Monts, The; Lucht, Georgia; McCart, William; Marks, Al.; McIntosh, Mabel (Chicago Office); Mears, Grace; Mitchell, Willis (Chicago Office); Moore, Frank (1); Moore, Rhodes Mills, Beecher H.; Opp, Joe (Chicago Office); H.; Morrison, Altres; Mead, Will; Murata, Tokio; Price, Beatrice; Pistol, Lew; Quigley, Helen; Rose, Mr. (Spencer, Kelly & Rose); Romalo, Fred; Sarli Tony; Shayne John; Simonds, Teddy; Smith, Charles F.; Starr, Mabel (Chicago Office); Stephens, Hal; Stewart, Harry (Stewart & Desmond); Sully, Lew; Stanley, Archie W.; Sutton, Harry; Sterling, Evelyn; Tanner and Gilbert; Tobin Sisters, the (2); Toledo, Gus; Webber, Elizabeth; Wilson, Harry E.; Wroth, Ed.; Williams, Estella (2); Wallace, Franklyn; Wilson, Jack (Chicago Office); White, Lou; Yorke and Adams.

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SCHINDLER'S (L. Schindler, mgr.).—Stephen Fitzpatrick and Company; Billie McRobie; Mande Burbank and Horse; Dorothy Vaughan; Robert DuMont Trio; Azalea Fontaine; The Gilberts.

TEDDY (George Powell, mgr.).—Bates and Neville; The Great Santell; Rackett and Hazzard; Perrin and Crosby; Lillian Burnell.

IOLA (A. W. Roth, mgr.).—Martines and Martines; Wolfe and Vaughan; Camillio and Fona; Grace Edmond and Company; Prof. Leon's Dogs; Jennie Goode.

IMPERIAL (P. J. Schaefer, mgr.).—Lawrence Trudell; Lee's Marionettes; Annetta Link; Stutzman and Crawford; John Mack; Bessie Evans.

NEW CRYSTAL (Fred Schaefer, mgr.).—Amlee Barbard; Francis and Virginia Rogers; Prof. Burn's Dog Circus.

NATIONAL (C. R. Svening, mgr.).—Wallace and Beech; Haase and McGuire; Ozana, Ozeni and Ozono; Al. Roberts; Calvin and Hill; Kalhass and Company.

UNION (Harry Blaundin, mgr.).—Ferley and Sweeney; Three Morris; Harry Wright; Joe Stanley; Doc Washburn.

THALIA (Tom Murray, mgr.).—Five Musical Monks; New Zealand Trio; Reno and Ozora.

NOTES.—Daly and O'Brien are with "A Romance of Ireland" Company this season.—Hart Trio will be under the guidance of Alf T. Wilton in January, when they open in the East.—Hutchinson-Lnsby Company in Jack Burnett's sketch, "The Girl Untamed," are playing in the Middle West.—Walter Stanton, of "Giant Rooster" fame, will be featured in a pantomime at the Henry Irving Theatre, London, Christmas.—Earl and Wilson will soon present a new act by Jack Burnett, with special scenery and effects.—Phil and Nettie Peters will make a continental tour of Africa, Australia, England and Scotland next season. They sail June 5 and expect to be gone for two years.—Ollie Young and Brothers were removed from the opening to closing position at the Auditorium after the second performance last week.—Harvey and Clark closed with "The Girl from Happyland." Avery and Pearl replaced them.—La Millan, a recent vaudeville debutante, whose mezzo soprano attracted considerable attention here, will shortly present a novel version of "Carmen" in "one."—George G. Clark is coming West to accept engagements on one of the circuits.—Will R. Goodall and Marie Craig will leave "The Irish Senator" Company Dec. 7 and return to vaudeville.—Clandins and Scarlet are playing through Pennsylvania.—The Juggling Beattles will resume their dates in Illinois and Indiana early next month.—John Ennor, traveloguer, is looking for an opening in this vicinity.—Potter, of Potter and Harris, accidentally bruised his right eye during a performance at the Majestic on Wednesday last and was obliged to rest for the balance of the week.—Williams, cowboy juggler, opens for Henderson's agency Dec. 23.—The Three Original Musical Monarchs, late with "Two Islands," will reenter vaudeville Jan. 5.—B. H. Calvert has joined the "A Knight for a Day" road show for the season.—The Ideal, Muskegon, Mich., a 10-cent house, opened last week under the management of Curtis & Snyder.—The new Lyceum, Kittanning, Pa., a moving picture place, opened under the management of N. L. Le Jenko.—The new vaudeville theatre at Gary, Ind., opened this Saturday under the management of R. H. Neumeister. Henderson's agency does the booking.—Dan Randall completed fifteen weeks on the Lyric Circuit.—The Manitou Theatre, Rochester, Ind., and the Dixie, Mattoon, Ill., are booked by Henderson's Exchange.—E. L. Barbour, the agent, booked attractions for 53 small houses in and around Chicago last week. Among these are included Nickolets.—Chas. H. Doutrick furnished the vaudeville portion at the Fall Carnival given by the Royal Arcanum at First Regiment Armory on Friday last. The acts appearing were Weber Family; Reno and Begar; Don and May Gordon Troupe; Daisy Lawrence's Dogs and Ponies; DeBough and Meyer.—The Lyric, Benton Harbor, Mich., was opened by E. A. Rogers on Monday last. Booked in conjnnction with the Ammons Circuit.—Geo. W. Benpethum, formerly owner of the Edisonia Arcade, Reading, Pa., opened a similar place in that city last week.—Garton's Minstrels are being reorganized in the Middle West. C. C. Pearl, the manager, was in the city engaging people.—The Archer, State and Nineteenth Street, which opened with stock burlesque and vaudeville, will hereafter be devoted exclusively to one or two acts, and sketches by a new stock company.—Gaffney's "Dancing Girls" have booked by William Morris' Western Office.—Stanton and Sandberg had their time extended on the Western States Circuit to thirty weeks.—The Two Falls (New Act) are playing South.—Davis and Lavine have joined in a musical act.—Three Olifans will finish their engagements on the Western States Circuit Dec. 28, when they return East.—W. W. Gregg, formerly manager of the Grand, Milwaukee, is in vaudeville in a singing act with his wife and daughter, known as The Three Greggs.—Allen, Delmain and Allen are playing for Henderson in the Middle States.—Sevoin and Powers are on the Ammons Circuit in Indiana.—Lindstrom and Anderson have considerable time booked through the Association.—Four Shannons returned from the Coast and are now in the Middle West.—Robert Fargo, the vaudeville agent, who has been booking a number of vaudeville theatres in the Middle West, will discontinne that branch and devote his time to handling special attractions and club entertainments. Mr. Fargo left for New York on Thursday and will return to Chicago the first part of next week.

NEW ACTS.

(*Continued from page 11.*)

its drapings on the wall and entwines it about the kneeling form of Mr. Common People. Panic-stricken Dockerfeller drops into a chair. Finale.

W. Alfred Wilson.

Little Ulps and Miss Hella.
Comedy Sketch.
13 Mins.; Opens One, Closes Full Stage.
Bennett's, Quebec, Canada.

Little Ulps is one of the original Marco Twins, the smaller of the pair. He opens in "one," doing three impersonations—French, German and English soubrette, with a song and a bit of a dance to each. When he removes his wig he scores a hit. The second scene shows a garden where Miss Hella is disclosed painting at an easel. A "dummy" rigged up to represent a woman stands at her side, and some laughable business is shown, during which the midget falls about with the "dummy." The pair finish with a rather weak dance. The weakness of the act is all in the vehicle. With proper material Ulps would make a capital comedian.

J. Gordon Henry.

Anna Florence Smith.
Pianologue.
15 Mins.; One.
Hathaway's, Malden, Mass.

Miss Smith is a Malden girl, and has had a large amount of experience as a local society entertainer. Thanks partly to her local popularity, her professional debut was the occasion of a flattering demonstration. It would be well to wait until Miss Smith faces an unbiased audience before attempting to measure her capabilities, although her work this week shows substantial ability.

Thomas E. Kinney.

"TOM JONES."

(*Continued from page 12.*)

loudly applauded for a dance which for "faking" has seldom been equaled.

Walter Burridge painted the scenery, Mme. Herman made the costumes, John Williams built the properties, Charles Brown attended to the mechanical effects, Hepner fixed up the wigs, Jos. Wilson rigged up the electrical effects, and Dave Marion staged the dances. That is the prominence given to the one person responsible for the hit of the show. Dave Marion, of Miner's "Dreamlands," who arranged the sextet dance in the first act, securing more encores than all the other mediocre numbers together, is tacked on at the very end of the minority list, while in big type at the commencement of the cast are a lot of names in capital letters, and two are repeated as the producers.

Besides Miss Gunning is Gertrude Quinlan in a sort of character role. Miss Quinlan is seemingly not thought well enough of to have a solo, but she is in trio and quartets galore.

In one number where Miss Gunning, Wheeler, Miss Quinlan and Albert Pellaton have the stage to themselves, the first two divide the centre to a hair's breadth, while the others remain off-side as though forbidden to trespass. It is an awkward formation, and very funny if it's true.

Mr. Pellaton was in vaudeville—once—with Virginia Earl, and he hasn't much to beat in "Tom Jones." Henry Norman manages to squeeze some fun out of "Squire Western" when he introduces slap-stick arising from the gout, and John Bunny would be funny if were he not saddled with a heavy comedy role befitting his size.

Miss Gunning is a pretty picture in nice gowns, and there is a chorus all dressed in furbelows and English whatnots. The third act might have outclassed the first and second. But anyone who sticks until the finish of the second act of "Tom Jones" never wants to see the third, or another comic opera for ten years to come.

Sime.

IDEALS.

(*Continued from page 12.*)

orchestra, which also jarred on the music furnished by Somers and Storke.

The Three Gruets (Al, Jack and Marie) with Somers have an old-time restaurant scene including signs, etc., for their musical act, now consisting of ordinary playing on the brasses to close the piece proper, but if "Sally" and "Love Me" were taken out for more lively selections, the result might be different.

Frank Murphy makes a funny policeman without overdoing it, and Clayton Frye has two character parts to handle, no distinction attaching to either. He and Eva Allen were down for an olio act, but an acrobatic turn, which looked an "extra attraction," replaced them. Jack Gruet is a good black-faced comedian, while Somers as a "Cissy" was not nearly up to the mark he made as a "wench" afterwards.

The company is good, the show as a whole bright and attractive, but with all that, the burlesque should be straightened up.

Sime.

"Don't Worry"
s the song they are all whistling
It is sung by all the big acts
It was written by the song-makers
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SAN FRANCISCO

By ALFRED WILSON.
VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 10: Notwithstanding the fact that a financial flurry has affected the attendance at the other vaudeville houses to a noticeable extent, the Orpheum announces this as the banner week judged from the box office returns. This can be attributed no doubt to the presence on the bill of a native daughter, with a strong personal following. Nance O'Neil, for her second week, offered the sleep-walking scene from "Macbeth." The Tom Nawn Company, also holdovers, offered a change in sketch, this week's vehicle being "The Night Before Election." Of the newcomers The Baggesens went the strongest, some good juggling and some comedy of the same sort being the reason. The Three Mecrs in a well constructed wire act stood in good favor. Mayme Remington and her Pickaninnies completed the

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P. S.—Don't you remember Fiddler? He created the character of Hugo the Porter in the Hogan show, under the direction of Hurtig & Seamon. Per. Add., 2712 Dearborn St., Chicago. Phone 8645 Calumet.

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CHICAGO.

list of new faces. La Scala Sextet, Lew Hawkins and Ward and Curran were the repeaters.

NATIONAL (Sid Grauman, mgr.).—Week 11: The program was an exceedingly long one, and the Whitesides, sketch team, were "cut" from the second evening performances for brevity's sake. The listed acts made up a fair combination, in which George Lavender, a monologist, was the first choice. He had a well knit collection of humoristics, following somewhat on the Ezra Kendall system. He delivered his material in rapid fire fashion and drifted to each subject in a logical manner. Two strong silent members were in evidence, Van Gofre and Cotrely were on early, some sensational equilibristic feats on the part of Van Gofre gaining distinction for the act. The Werntzs, aerial artists, were well up among the leaders, making their bid upon the horizontal bars. Their work was "all to the good." The woman revolving in whirlwind style from a twisted rope made an excellent finish. Palmer and Saxton, Hebrew comedians, had a strong collection of parodies and a fair line of talk. They won a recall. The Fonti Boni Brothers, Italian street singers, scored in their singing, but the antics of the comedian were, for the major part, lost on the house. The Du Belles filled a return date. There was a "boy" act on the bill, for which Jos. M. Wood stood sponsor. Jessie Mae Lloyd was featured, but did nothing to entitle her to stellarship. There is some real talent in the crowd of youngsters, notably a dancing team and a real clever juvenile Hebrew comedian, but Wood is carrying considerable excess. The act shows little construction, being on the whole a "go-as-you-please" affair.

WIGWAM (Sam Harris, mgr.).—Week 11: Albertus and Altus, who opened the show, suffered no doubt from the fact that the previous week's bill contained an act along the same lines of club juggling. Their routine, however, was of the best, and the strong comedy portion carried the act to success. The Baroness Von Zieber, hailed as the Melba of Vaudeville, made her second San Francisco showing. In direct contrast with her manner at the Princess, she assumed a most friendly demeanor, in fact, most congenial, and was liked immensely by the Harris following. Her vocal efforts rank with the best we have had. The Sawadas, a Japanese team, followed the stereotyped routine of juggling and foot balancing. The Anderson Children proved a trio of clever juvenile entertainers, with the boy of the bunch showing as an eccentric in embryo well up in all the antics of his elders. It is an exceptional week when Manager Harris does not provide a quartet, and this week he offers one under the styling, "The Rose City." Straight singing was their forte, and they registered. Shedman's Dogs were the featured attraction, and took their place as the handsomest collection of canines ever shown here. They perform apparently on their own initiative and the "ohs" and "ahs" from the feminine portion of the audiences were frequent. Grant, Churchhill and Company, producing "The Billionaire," are under New Acts.

EMPIRE (Hal Curtis, mgr.).—Week 11: With the departure of the Post Stock Company this house adopted the policy of straight vaudeville. The week's bill included Totito and Company in balancing and strong jaw work; The Kaufman Brothers in song and dance, intermingled with a fair line of conversational comedy; Lorimer Johnstone and Caroline Cook produced a pleasing comedy sketch; Dancing Davey offered a routine of wooden shoe dancing that for speed and time reached a high average; The Newsboys' Quartet were on the bill and won the limit of applause; Drako's Trained Dogs and Sheep were the closing number.

NOTES.—Harris McGuire will join the Jas. Post Company at Sacramento.—Manager Harris has lately enlarged his orchestra to a nine-piece organization and added an organ of the Orpheum pattern.—Dancing Davey, formerly of Davey and Phillips, is now working single. He is filling Western States time on the coast.—Clint Lathrop, the comedian, will return to Australia shortly.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,
278A Tremont St.

TREMONT (J. B. Schoeffel, mgr.).—A lot of good acts this week made the bill solid, varied and lively. Jean Clermont had perhaps the most laughable with his "Circus Parodie." It is a genuine novelty for the children. Edith Helena, with the phenomenal high note, made herself popular. The Duffin-Redcay Troupe have some new stunts and costumes and gets big applause. How would it do for one to try a somersault to the net, then a spring into the clasp of the top-man and another somersault to the net? Louise Agoust, with three assistants, does juggling resembling that by the "whole Agoust family," and her act goes well. Leo Carillo is—of course he is—bully. His Chinese stories please by their naturalness and by his modesty, and his imitations get good laughs. He had a new impersonation this week—announcer for Miss Victoria—and made good. Hart's "Military Girls" have a clever act, much too short, for it is pretty, snappy and full of color. The terrible flickering light at the finale should be eliminated, however. The Labrakans and their trick dog open the bill and please everybody. Business continues good.

KEITH'S (H. D. Dupee, mgr.),—Millie Lindon, of London, is the Big Bee in the Keith hive this week and got a great reception. As one paper said, "It was a reception she will remember as long as she lives." The audiences this week were remarkably enthusiastic. Bransby Williams returns to Boston with his Dickens impersonations, artistic to the core. The Willy Pantzer Troupe are far better than most of the kind, and the tiny comedian is a whole show in himself. Callahan and St. George in "The Old Neighborhood" deserved a better place on the bill. The Murray Sisters, recently at the Orpheum, repeated their success here. These girls are a credit to the stage, for their act is strong, clean and interesting. Al Leech and his "Three Rosebuds," including Al's famous stair climbing stunt, have a good position and get big greetings. One of the Fields Brothers is ill, so the act of Elsie Harvey and the brothers was done this week by the pair, but they made good. Mozarto, who plays two clarinets at one time, was moved up on the bill on Tuesday. Frances Abbot and Company in "The Little Leading Lady," have a good sketch and the Hurleys, a man and woman, do an acrobatic act that takes well. The woman is unusually clever. The Novellos' Miniature Circus, on its second week, is a big feature, and Will Hagan and Evelyn Westcott do an ordinary singing and dancing turn. Business very good.

ORPHEUM (A. J. Duffy, mgr.).—Every act on the bill was on time this week and things went so smoothly that Manager Duffy spent an extra hour with his new baby boy, born last week. Mr. Duffy says the baby won't be an actor or a manager if his dad can help it. Charlotte Parry headed the bill with her protean sketch, "The Comstock Mystery." The newspapers and audiences have gone wild over her, regarding it as a remarkable display of versatility. This act deserves to be boomed, for it sets people talking. "Polly Pickle's Pets" and Lalla Selbini are rivals for second place. The latter has a midget comedian who is a dandy. It was amusing, behind the scenes, to watch him dodge Paul Batty's bears, of whom he was greatly afraid. Clark, Bergman and Mahoney got the crowds warmed up in excellent shape, and took many encores. Friend and Downing, Hebrew comedians, and Albert Hart, who says he doesn't do a monologue but who has some rather musty stories, are good numbers. Katie Rooney is a clip of the old block, and a favorite here. Paul Batty's Bears are amusing, one of the best of its kind ever seen here. The La Maze Brothers open the bill with a good eccentric act. Business good.

HOWARD (Jay Hunt, mgr.).—Miner's "Americans" fair show. Featured is Mozelle in a fire dance. The La Tour Sisters, comedians, and the World Comedy Four are in the olio, with W. H. Ward and Company and Bessie Stieger, singer of ill. songs. In the Howard's own vaudeville bill are Ford and Swor; Rice and Elmer, bar novelty; Al Carlton, songs and stories; The Parsons Sisters, soubrettes; Vissocchi Brothers, musical; Joe Edmonds, a monologue; Mr. and Mrs. Lew Stanley, and Alden Irving, magician. Business holds strong.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—More motion pictures and ill. songs, and an enlargement of the free-seat area in the theatre has worked to the benefit of the box office. The curio hall bill is also stronger. This week it includes Peter Carr and his wrestling bear; The Apriel Family, musical; Nora De Marr, who climbs a sword ladder barefooted; Flo Austin, rifle shot; Neal Johnson, bag puncher; Harry De Marr, who bites spikes in two; and Mezotti, anatomical demonstrator. In the theatre are the Meadows Comedy Company; Fagan and Merriam; Laura Adeline and Her Dog; "That Colored Quartet"; Florence Emmett. Business big.

LYCEUM (G. H. Bachellor, mgr.).—"Trans-Atlantics," big business. "The Flubb-Dubb Conspiracy" and a "Gay Modiste" are the burlettas. Lizzie Freleigh heads the females, and in the olio are Smith and Convey, singers and dancers; Kalinowski Brothers, acrobats; Norma Bell and her musical "ponies"; Fitzgerald and Queen, comedians; Val Raynor, James Whitley and Eddie Nugent, novelty singers, and the Sisters De Graff, who can certainly sing.

PALACE (Chas. H. Waldron, mgr.).—"Crackerjacks," one of the four really good shows this house has had this season. They draw good business whenever here. "Nature in Marble Halls" and "Saratoga Belles" are good burlettas, and the olio is strong, consisting of the three Madcaps; the Mannings; Varden, Perry and Wilbur, and the Millard Brothers. In the Palace's own bill are some mighty fine motion pictures, also Niblo and Spencer; Bell and Rady; Bryant and Douglass, jugglers and dancers; The Langweed Sisters, singers; the Great Kriss, magician; the Nazali Brothers, comedy acrobats.

COLUMBIA (H. N. Farren, mgr.).—"Ladies' matinees" at ten cents per are proving more of a big thing than anticipated. Mr. Farren has found it hard work some afternoons to find seats for men who will pay a quarter. He may have to limit the number of "ladies' matinees" if it keeps up. "Twentieth Century Maids" this week in "A Trip to Panama," and, like the scene they depict, the show is a trifle torrid. Fern Melrose and Pauline Moran have leading business, with Billy Noble, Abe Sinclair and Frank Carleton rolling out the comedy. Cornalia and Eddie waste a good part of their salary in broken crockery for their good juggling act; Carleton and Terre have a good singing novelty; and the other principals have good specialties.

NOTE.—Harrie A. Peck, formerly musical director at Keith's, has joined the firm of Peck & White, manufacturers of carriages and automobiles, at Fall River and Taunton, and in future will devote his entire attention to this business. Mr. Peck has lots of friends in Boston who wish him well in his new venture.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—With one or two exceptions, the week's bill is made up of acts familiar here. Hilda Spong plays "Kit," a love-story of the West. As a whole, "Kit" finds no place among the real good sketches. The Lasky Quintet proved entertaining to music-lovers. The two men and three women who compose the quintet are good musicians and the girl harpist possesses a fair voice. A fault is the rendering of the overdone "Dixie," a plain bid for applause, and the finishing number might be brightened. The novelty of the bill was furnished by the Zanettos in a juggling act. Not all of the stuff is new, but it is all handled cleanly. There is some fine work with knives, and one of the trio shows marked ability catching apples thrown from different parts of the house, on a prong held in his teeth. The act closed the regular bill and gained deserved recognition. Gus Edwards' "School Boys and Girls" repeated, slightly changed, Maude Earle, a pretty little miss, appearing in place of Daisy Leon. Miss Earle is not as strong vocally as her predecessor, but she is not near so self-conscious and makes altogether a pretty, attractive and pleasing substitute. The act was one of the best liked of all on the bill. Edwin Stevens and Tiny Marshall repeated "A Night Out," changed at the finish. Julius Tannen was another familiar repeater. The Otto Brothers also had some new talk, but scored their strongest with the burlesque singing. Minnie White, a local church singer of some repute, tried vaudeville with some poor songs. The act hardly rose above a "filler," though its drawing capacity as a "local" was probably considered. The Macarte Sisters pleased, as usual, with their varied acrobatic and musical specialty, and Black and Jones, colored, who work close to the lines of Cooper and Robinson, made a hit. Brooks and Vedder got their share of the laughs in an early position. Great Scott, on his balancing ladder; Dorothy Kenton, banjoist; the Kalmos, acrobats, and Malverne and Thomas, a neat "sister" act, made up the balance.

FORREST (Dan Fishell, res. mgr.).—Good show this week, averaging probably one of the best in this house. While business is not big, it still shows the improvement over that period prior to the appearance of the "steam roller." There were only two acts new here, both imported. Hetty King had the headline position, but suffered the same fate as her predecessors who have visited Philadelphia with English songs as the principal bid for favor. The other imported act scored one of the most pronounced hits yet recorded here. It is an acrobatic number by the Vinlian Family (eight). Four are men and the others mere boys. It is the latter quartet which carry off the honors. Most of the routine is in common with others, but one boy turns twisting and double somersaults in the "Risley" figures which had the Forrest audience fairly shouting with amazement. Maud Hall-Macy repeated "The Magpie and the Jay" to about twenty minutes of solid laughter. Another laughing hit was Julian Rose. He had no trouble getting his hearers. The Six Musical Cuttys were the same big hit as ever. Henry Lee, with his "Great Men, Past and Present," is another which seems to meet with the same approval, no matter how often he is seen. The Ernesto Sisters showed their wire walking, doing good work and holding down the opening position well. Radie Furman offered about the same specialty she used on her former visit, passing in fairly good shape, and W. S. Harvey and his unnamed assistant pleased in their sketch, "A Room Upside Down," in which Harvey juggles and balances the furniture in an amazing manner.

BIJOU (L. H. Baker, mgr.).—Dave Marion's "Roselands" as played by the "High Jinks" Burlesquers is a far different show than it was in the hands of the "Dreamlands" last year, and shows just what difference can be made in a show with an inferior cast. It is not exactly a poor show that the "High Jinks" are giving, there are many worse, but there is ample room for improvement. There is little left of the original book of the first part, most of that used in the present piece being a number of bits, old and of the "slapstick" variety. John Price is principal comedian and makes a fairly good Irishman, who would probably do better had he the material to work with. The same may apply to Phil Mills, who handles a German character with commendable quietness, but he adds little to the comedy, owing to lack of opportunity. John Williams makes a noisy "grafter" and is still giving the imitation of the original "St. Vitus' Dance" comedian. It is doubtful if Williams ever stands still. There is a good bit of "Nance" business by four men impersonating policemen, but even this is carried so long that it loses much of its value. James Doherty does well in this style of work and carries off the honors of the show leading two or three numbers. Tom Queen is billed for a Hebrew character, but does not appear. There is really only one woman principal, Beatrice Harlowe, and she fails to add any great amount of weight to the cast. The chorus averages fair as to general merit. Some atten-

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tion is needed in directing the girls in the numbers, several screech the lines. Better work is shown in the second act, but the numbers are not well handled here, and there is more of the second grade comedy, which does not belong. The show is free of anything which might be classed as unclean, but the word "Hell" is used at least eight or ten times, it being Price's one strong comedy speech. Miss Harlowe indulges in the spitting in the face habit, which is bad enough when done by a man. The same flowery setting is used for the second act as last season and the men make a good appearance in their white suits. Tom Queen and Della Ross show some first rate acrobatics in the opening number of the olio. This part of the act is so good that the attempt at comedy at the opening should be dropped. West and Williams indulge in some patter which has the ring of long usage. They seem to find enough fun in it to laugh at themselves, and are apparently satisfied, for they have made little change in it for years. Beatrice Harlowe, Charles Barrett and Phil Mills presented a sketch called "The Star of the Kerosine Circuit," which is like many more "tank circuit" skits, without showing anything new except a sentimental finish. All and Pieser have a good comedy acrobatic act, but being clever tumblers, and it was well liked.

GAYETY (C. L. Walters, mgr.).—Terry McGovern and Young Corbett, in a boxing exhibition, was the added attraction this week, with the "City Sports" as the regular show, and crowded houses was the result.

CASINO (Ellas & Koenig, mgrs.).—"Rentz Santley."

TROCADERO (Fred Willson, mgr.).—"Merry Maidens."

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Mr. and Mrs. Sidney Drew, excellent; Charles F. Semon, musical comedian, pleased; A. W. Asra, billiard ball manipulator, good; Fred Macart's Monkeys pleased the little folks; Laura Orway, imitations and eccentric comedy, pleased; Carroll and Baker, singers and dancers, good; Austin Walsh, travesty, pleased.——EMPIRE (J. H. Rhoades, mgr.).—Bob Manchester is presenting "The Vanity Fair Extravaganza" and pleasing large audiences. Fred Irwin's Big Show will fill out the last half of the week.——GAIETY (H. R. Nichols, mgr.).—Pat White and His Gaiety Girls, drawing large audiences. The Jolly Grass Widows will play the last half of the week. MARTEL.

ALLEGHENY, PA.

CASINO (Royer & Balsdon, mgrs.).—Graham and Young, song and dance team, singing ordinary, dancing fine; Frank Le Roy, female impersonator, pleased; The Norrises, musical novelty act, good.——NOVELTY (Ritter & Martin, mgrs.).—Vendetta Musical Duo, high class musical act, pleased; Marjorie Barret, imitations and songs, hit; Ed Weiblen, German comedian, good; Harris and West, comedy sketch, pleased.——NOTE.—The McCarty, Morgenstern, and Margoff circuits have been incorporated and will be known as the M. & M., or McCarty-Morgenstern circuit, with about forty-five houses in line. Frank J. Baker, formerly manager Wheeling Park, is general representative. ALLEN.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Arthur Huston, comedy juggler, opened the bill successfully; Tyson and Brown, singers and dancers, scored; Akounine Trio, instrumentalists, were enthusiastically received; the "Great Westin," impersonations, had the choice position; Nibbe and Bordeoux, character sketch, excellent; Chas. and Fanny Van, travesty artists, big hit; Armstrong and Levering, comedy cyclists, good.——PASTIME (T. P. Holland, mgr.).—Anna Steinburne, songs, average; J. P. Parrish, musical monologue, well liked; Miss De Luke, song and dance, good; Brissey Sisters, excellent; Russell and Davis, "The Substitute," hit of the show.——STAR (J. B. Thompson, mgr.).—Vaudeville and burlesque; attendance satisfactory.——BOSTOCK'S ANIMAL ARENA (H. Tudor, mgr.).—Business continues good. BRIX.

BALTIMORE, MD.

GAYETY (W. L. Ballauf, mgr.).—"Bon Tons" this week and packing "em in." Guy Rawson, in leading comedy role, handles it nicely; Frances Clare puts plenty of dash and ginger into her parts; Wentworth, Vesta and Teddy, extra attraction. Neat comedy act; "The Girl with the Red Mask" did not go very well; Rawson and Clare and their little playlet, "Just Kids," were the cause of it, for you could not count the "wipes" that were out at the close of the "kid" sketch; Woods and Green have talk of little value but do nicely in the burlesque; Ben Pierce has a fair monologue. There is a large chorus with a handsome wardrobe, fairly good lookers and good voices. The closing number, "The Girl From Mars," was run off in good taste, Miss Clare's "Won't You Be My Baby Boy?" a "flirt" song, made one solid hit.——MARYLAND (F. C. Schamberger, mgr. Monday rehearsal 10).—Carroll Johnson with his minstrel company, good singing and dancing. Gestreela opened the show with some good work on the trapeze; Willie Eckstein, good planologue; The American Four ordinary act; Edwin Forsberg and Company's tragic little playlet, "The Card Party," well received; "The Boys in Heaven" did not like James A. Kiernan's "Taming the Beast," it annoyed the players and the people downstairs; should place someone up above to control. The most sensational acrobatic act ever seen here is The Matzetti Troupe.——MONUMENTAL (Sam Dawson, mgr.).—The comedy is the weak spot in "The House of Too Much Trouble." The olio sends "The Champagne Girls" through. If something were written around Frank Colton it might improve the show immensely. JOHN MEYERS.

BEAUMONT, TEX.

LYRIC (Frank Furlong, mgr.).—Week 11: Yale Duo, dancers, headliners, hit; Prof. Seafer's Animals, did not take; The Great Marineelas, ring, well received; C. J. Colin, ill. songs, fair.——MAJESTIC (R. H. Cox, mgr.).—Calhoun and Blount, blackface, good; Devere Brothers, comedy acrobats, good; Ben Harney, fair.

BUFFALO, N. Y.

Both vaudeville houses are doing good business and there is not much change in the situation. Excellent bills are offered at both houses. Advanced vaudeville is giving a festival and some strong headliners are being offered. Shea still drawing big houses.——TECK (John R. Oishel, mgr.).—Mme. Inna Boldini in a condensed version of "Carmen" in 20 minutes, was a musical treat; The Four Bards have fine gymnastic act; Bellman and Moore in "A Bit of Vaudeville," good; Mme. Emmy's Pets, clever and made a hit; Belloinil, a good juggler, pleased; Josephine Ansley, good singing comedienne; Jordan and Harvey, Hebrews, good; James J. Morton, the comical monologist, has a lot of new jokes. For Thanksgiving week, Hetty King.——SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Business, capacity. Master Gabriel, the original Buster, in "Auntie's Visit," delighted large audiences; Eleanor Falke has a fairly good act; Alfred Kelcy and Company in "A Tale of a Turkey," fine; Rooney Sisters failed to appear on account of sickness; Bessie Gilbert, cornetist, in their place, did nicely; Cliff Gordon, the German politician, has a good dialect; Wells and Hassan are good gymnasts; McCrea and Poole showed nerve as marksmen; Clarence Wilbur and his ten funny folks, in "The New Scholar," made a big laughing success. Thanksgiving week, May Irwin.——GARDEN (Charles E. White, local mgr.).—Business here is extra good and the tone of the shows greatly improved for lady patronage. Hyde's Comedians were the attraction. The olio offered seven acts. Next, Woodhall's "Lid Lifters."——LAFAYETTE (Empire Circuit, directors; Charles M. Baggs, mgr.).—Business excellent here. Frank B. Carr's "Thoroughbreds," with Harry Le Clair a feature. Next, "Avenue Girls" in "Tom, Dick and Harry."——HIPPODROME.—Mamie Lloyd Floyd an added attraction, ill. songs and motion pictures.——NOTES.—The East Side motion picture theatres are all doing an extensive business. Manager B. M. Garfield, of the Buster Brown Company at the Lyric, is an old Buffalonian, having been amusement manager at Crystal Beach and furnished the vaudeville attractions.—Manager White, of the Garden, was somewhat put out by the visit of Dr. Crofts, a reformer, who cut out the Weston Sisters' act and the cyclone dance was objected to.—The Coliseum roller rink has Nellie Donegan, fancy skater, and The Palace Rink, Prof. Genno and Kathleen Patterson, two experts on the rollers. DICKSON.

CINCINNATI.

By HARRY HESS.

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COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—The Brittons, colored, do nicely; Stinson and Merton did not appear Sunday evening, Phil and Nellie Peters went on. The big hit was made by Clarice Vance, whose magnetic personality and gifted "coon" voice, was considered an event in this city; Byron Douglas was the headliner but his act did not go quite as good as was expected; International Comiques, acrobats, good; Petching Brothers, musicians, comedy poor, music good; Chas. Leonard Fletcher in "A Night with Richard Mansfield" divided honors with Clarice Vance. Clark's "Hazardous Globe," here before; Linton and Merton were on the bill Monday instead of Stinson and Merton.——STANDARD (Frank J. Clements, house agt.).—Scribner's "Big Show." The show does not live up to the reputation made by Sam Scribner and it may be said to be fair only. Jean Darrow has best voice. The olio: Falcardo, musical, very good; The Four Hodges, musicians, the hit; Colton and Darrow, sketch; Curtin and Blossom, acrobatic comedy sketch.——PEOPLE'S (J. E. Fennessy, mgr.).—"The Rollickers." Fifteen musical numbers, five in the first act and nine in the second. Except the first and last, every number was applauded at least once and eight of the numbers called for three or five encores, which is going some. "B. Dunne Goode & Company" is the name given the show but it is nothing more than Yorke and Adams' old piece "Bankers and Brokers." Jos. K. Watson, Will H. Cohan, Eddie Barto and Alfred Hall carried the comedy and they did excellent. Kathryn Pearl, Violet Pearl, Grace Patton and Sadie Lamar were the best women. Of the men, Ed. Morton is the best singer and just before the close of the second act, Alfred Hall does a dancing specialty which was a big hit. The show is good all the way through, in fact a treat mainly because of the good singing, real humor and freedom from suggestiveness.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Eugenie Blair, a local stock favorite here, and her company headline the bill in a playlet, "After the Matinee," in which Miss Blair displays her talent; Helen Bertram, prima donna, whose singing won favor; Loney Haskell, monologist, had the house in an uproar all the time; Clara Balferini, swinging trapeze artist, very clever; Gordon and Marx, German comedians, need new stuff; Dan Burke and his School Girls, novel dancing feature, more than made good; Paulton and Dooly, cyclists, very clever.——LYRIC (H. H. Burnett, mgr.).—Svengali, who introduces "mental telepathy," headlines the bill; Stickney's Dog and Pony Circus, very good; Miller and McCauley, blackface artists, hit; Helen Harper, ill. songs, pleased. Others were Lour and The Sidonias.——EMPIRE (Geo. Chenet, mgr.).—The Lid-Lifters give a musical farce in three acts, "Oh, What a Night," which was well put on. In the olio, Collins and La Belle, novelty upside-down dancing, pleased; Lee Hickman and W. J. Jess in a comedy satire, "On the Links," good comedy; Wakefield and Walker, singers, won

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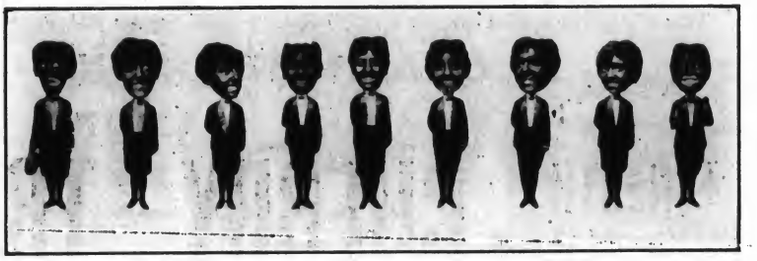

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favor; Kelly and Bartlett, European knockabouts, hit; Hattie Mills, chanteuse excentrique, concluded the bill.——STAR (Drew & Campbell, mgrs.).—The New Century Girls. The performance opens with a musical comedy in one act, entitled "The Hotel Thespian," and closes with "A Thief in the Night." In the olio, Louis Pritzkow, character singing comedian and yodler, won favor; Tom Barrett and May Belle in a travesty, entitled "Only a Volunteer," which pleased; Charles Lavine does a slack wire act; May Corey made a hit in ill. songs.——LYCEUM (Geo. Todd, mgr.).—"Wine, Woman and Song." There is considerable good music that starts the gallery whistling. Nat Carr is the central figure of the show. Bonita is featured equally. The singing quartet of the company is one of the best musical features heard in a popular priced theatre for a long time.——FAMILY (Ed. Helf, mgr.).—Moving pictures and vaudeville. Baby Thelma, juvenile monologist and whistler, fair; Bigalow Sisters, singing and dancing, pleased; Gus Burton, English concertina player, shows talent for this instrument, which, combined with his clever laughing songs, makes up an amusing turn.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Best bill this season. Irwin heads and one of the season's hits; William A. Dillon, billed as the "Man with 1,000 Songs," a close second, songs liked and he received numerous encores; The Royal Musical Five, pleased; Henry Horton and Company, in "Uncle Lem's Dilemma," a clever skit; Frederick Bond, Fremont Benton and Company in "Handkerchief No. 13," good; "Those Four Girls," in songs and dances, very good; The Damm Brothers, acrobatics, pleased; The Kita Banzai Troupe, very good.——CRYSTAL (Wm. Rosenthal, prop.).—The Creighton Sisters, Mickey Finn, Prof. Culessa, magician; Lily Weiss Knox and Owen's Orchestra.——AVENUE (Drew & Campbell).—"Kentucky Belles," fairly good show; chorus better than average.——GAYETY (H. H. Hedges).—"Girls from Happyland," headed by Carrie Seitz, good chorus.
GEO. LESTER.

HAZLETON, PA.

FAMILY (Knoblauch & Hersker, props.).—Musical Bennets, good; Grotesque Randolph, good; Cole and Clemons, interesting; De Chantel Sisters, songs, very good. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Capt. Geo. Auger and Company, "Jack the Giant Killer," are the attraction this week and are doing well; Charles Wayne and Company, "The Morning After," fairly good; William H. Macart, laughing hit; Frank Coombs and Muriel Stone, "The Last of the Troupe," very good sketch. Others are Josephine Gassman and Picks, good; Selbini and Grovini, cyclists and equilibrists; Hibbert and Warren, dancers, and Belleclaire and Kraemer, physical culture exponents. JOHN KAY.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, res. mgr.).—Grace Van Studdiford, headliner, success. It is a musical bill this week. The big laughing hit is scored by Willard Simms, "Flinder's Furnished Flats," which is crowded with amusing situations. The Rose De Haven Sextette, singing and dancing act, pleasing; Five Musical Byrons come in for a large share of favor; Reidy and Currier are liked in their well-harmonized songs; Phil and Nettie Peters create some merriment; Les Jardys, French equilibrists, open the show with a fine exhibition, and the Takezawa Japanese Troupe close the show with a juggling and acrobatic performance that holds close attention.——GAYETY (Edward Shayne, mgr.).—John L. Sullivan and Jake Kilrain are the big features at this house for the week, in connection with the "Golden Crook Burlesquers."——EMPIRE (Harry K. Burton, mgr.).—The Nightingales are holding down the boards at this house with average pieces and a good olio. L. W.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—Genaro and Bailey, very good; Julie Ring and Company, in "In the Wrong Room," clever sketch; The Zazell-Vernon Company, making hit; Gardner and Stoddard, good; The Colonial Four, pleasing; Vera De Bassini, "human violin," very pleasing; Le Claire and Bowen, "strong" men, scream. Attendance fine.——PARK (H. W. Scherer, mgr.).—Ann Hamilton and Company, in "Beggars," headliner and hit; Axtell and dog, good; Grace Dean, songs, pleasing; Howell and Scott, Hebrew comedians, very good. Attendance good.
JESTICAM.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—Week 11: James A. Bardell, wrestler, meeting all comers; Bros. Crenona, laughs; R. Sims, cartoonist, favor; Wolf and Zedlia, good impression; The Rooneys, attractive acrobatics; Bartlow and Nicholson, laughs. A. J. STEVENS.

KALAMAZOO, MICH.

BIJOU (F. Boyce, mgr.).—Week 11: The Magic Kettle, good; Roxie and Mayne, comedy skit, well received; Madell and Corbley, musical, as clever as any here this season; Frank L. Perry, violinist, hit.——NOTES.—Last week of Bijou.—New Majestic opened 18. DIZ.

KANSAS CITY, MO.

ORPHEUM (Martin Beckgen, mgr.).—Headliner, Madame Eugenie Fougere, not very good; Ines Macauley, formerly of the Woodward Stock Company of Kansas City, Mo., and Clarence Oliver, a Kansas City boy, hit; George Wilson, monologue, good; Fred Ray and Company, travesty, amusing; Chris. Richards, singer, hit; Mullen and Corelli, acrobats, good; Miss Alba, strong woman, fair; Mlle. Martha, trapezist, did not appear Sunday, owing to non-arrival of baggage.——SHUBERT (Walter Sanford, mgr.).—All week: Mrs. Fiske in "Leah Kleschna" and "Tess of the D'Urbervilles." Unprecedented seat sale. Next week: Return of vaudeville.——CENTURY (Jos. R. Donegan, mgr.).—Oriental Cozy Corner Girls, excellent show. Extra attraction, Walter Willoughby, wrestler.——MAJESTIC (Clint Wilson, mgr.).—The Casino Girls, very good show.
FAIRPLAY.

LAWRENCE, MASS.

COLONIAL (J. F. Lees, mgr.).—Espe, Dutton and Espe, fair; Francis Knight, singing, pleased; E. Frederic and Company, "The Bandit," scored; Thomas J. Dempsey went well; Rooney and Bent, hit of bill; Hanson and Nelson, fine; "A Night on a House Boat," great.——LYCEUM (Wm. L. Gallagher, mgr.).—May Collins' Silver Star Burlesquers; Jim and Babe Dailey, songs and dances, went big; Caffery and Grant, clever; Tom Levene, fine; Annie Martin, ill. songs, made hit; Le Favor Brothers, pleased. J. J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Martyne, mgr.).—Entertaining bill composed of Bradley and Davis, singing and dancing; Adams and Guhl, Daisy Gordon, Walton and Smith, Harris Beauregarde Company and Mrs. J. L. Pico.—PEOPLE'S (M. Cunningham, mgr.).—Seven Whirlwinds, acrobats, head; Excelo Sisters please; Hayden and Hayden, comedy, good; Doc Holland, blackface, laughs; Roy Lindsey, hit. J. ED. FAULKNER.

LONDON, CANADA.

BENNETT'S (W. D. Elmo, res. mgr.).—Bedouin Arabs, excellent formations and splendid ground tumbling; Mr. and Mrs. Gardne[illegible] "Am I Your Wife?" pleased greatly; [illegible] lasso throwers, very good; Adamini and Taylor, well received; Kountry Kids, well liked; Ed. Grey, monologue, fine; Steeley and Edwards, musical, very good. M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS (William G. Riechmann, mgr.).—The bill offered this week was one of the best this season. Ida Miaco, contortionist, a novelty; Sullivan and Pasquelena, "A Newsboy's Appeal," very good; The Arlington Four, hearty welcome; James H. Cullen, parodist and monologist, many encores; Prof. Barnor's Marionettes, very good; Ryan-Richfield Company, "Mag Haggerty's Reception," good; Irma Orbasany's Cockatoos, pleasing.——MARY ANDERSON (Max Friedburg, res. mgr.).—The headliner is Grace Hazard, "Five Feet of Comic Opera," excellent; Aurie Dagwell, luke-warm reception; Marco Twins, comedy acrobats, very funny as usual; Al Shean and Company, "Quo Vadis," rough comedy; Ollie Young and Three Brothers, hoop rollers, pleasing; O'Brien, Havel and Company, "Ticks and Clicks," won applause; Herbert Brooks, card manipulator, good; Capt. Woodward's Trained Seals, interesting.——BUCKINGHAM (John H. Whallen, mgr.).—"The Jolly Girls" Company and Edmund Hayes in "A Wise Guy." Catchy music and vaudeville specialties are the features.
CHARLES A. REINHARDT.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—The English sketch "Motoring," a hit; Chas. Bradshaw. "Fix in a Fix," good; Fanny Rice in her "Mimic Stage," very good (this is Miss Rice's native city); Claud and Fanny Usher, "Fagan's Decision," good; The Clarence Sisters, singing and dancing, good; The Musical Graigs, good; Will Dockery, "The Jersey Boy," very good.
JOHN J. DAWSON.

MALDEN, MASS.

HATHAWAY'S (George H. Morse, mgr.).—Martin Brothers, expert xylophonists, good; James S. Devlin and Mae Ellwood in "The Girl From Yonkers," scored a decided hit; Thomas and Payne, wooden shoe and roller skate dancers, fair; Anna Florence Smith, pianologue, was the headliner for the week and she drew a crowd, it being her initial appearance; Makarenko's singing and dancing not very well received but appearance scored for them; Will Lester and Lou Miller in "The Little Immigrant," liberally applauded; Rae and Benedetto, acrobatic comedians, pleased.——NOTE.—Amateur night is to be held here each week on Friday evening.
THOS. C. KENNEY.

MARION, IND.

CRYSTAL (Ammons & Dubois, props. Monday rehearsal 10).—Week 11: Creighton and his trained roosters, best on bill; Joe Bowman, singer and dancer, fair; The 5 Meekers can be improved; Irene White Ammons, ill. songs.——GRAND (Sam Pickering, mgr. Monday rehearsal 10).—"Ferry" the Frog-man, top-notcher; Charley Brown, unique entertainer; 3 Musical Millers, fair; Carita, toe dancer, clever; Jake Montino, ill. songs. L. O. WETZEL.

MARION, O.

FAMILY (A. S. Vail, mgr. Monday rehearsal 10).—Cora Swain's Australian Cockatoos, a very good bird act; The Bradys, "Out for a Lark," hit of the bill; Gagnier, European clown juggler, good; May Mulligan, singing and dancing, fair.——BIJOU DREAM.—Chas. Kennebrew, monologist, and moving pictures.
J. BAUMGARTEN.

MILFORD, MASS.

LYCEUM (S. B. Stifter, mgr.).—Two Schillers, clever; Jesse R. Burden, excellent; The Waltons, fine; The Baillots, hit.——SCENIC (John Francis, mgr.).—Moving pictures and ill. songs.
CHAS. E. LACKEY.

MILWAUKEE, WIS.

SHUBERT (Edwin Thanhouser, mgr.).—Hardeen heads the list; Hope Booth and Company, "The Little Blonde Lady," good sketch; Wilton Brothers, comedy horizontal bars, best of its kind seen here; Hawthorne and Burt, ordinary; Vinie Daly, Daly's Country Choir, songs, very good.——STAR (Frank R. Trottman, mgr.).—The Strolling Players in "The Belle of Avenue A," with Tonna Hanlen in the lead.——GAYETY (S. R. Simons, mgr.).—Good business continues at the

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Eastern Wheel house. This week "The Bachelor Club" Company is presenting "A Bachelor's Reception."——CRYSTAL (F. Winter, mgr.).—This house is holding its own despite opposition and the character of the bills remains high. J. C. Nugent and Company on top with "The Absent Minded Beggar," very good comedy; Fred and Eva Mozart, pleasing; The Mexican Zamora Family, acrobats, popular; Rosa Roma, violiniste, captivating act.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—La Toska, good; Casey and Craney, ordinary; Mr. and Mrs. Frederic Voelker, musical, strong appeal to the more cultured; Gnyer and Crispi, good; The Holdsworths, good; Paul Barnes, clever monologue about an umbrella, and two good songs; "The Sunny South," colored, all right. LEWIS.

MOBILE, ALA.

LYRIC (G. Nenbrik, mgr. Monday rehearsal 10).—Week 11: Helen Adair, whistling, fine; Pete Baker captured the house; Kurtis and Busse, dogs, excellent; Thompson and Copeland, in "Fun in a Telegraph Station," hit; Major Doyle, entertaining; The Zarrell Bros., acrobatics, good. NAN.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Holland and Vernon, comedy sketch, "Checkers," good; Frank Gray, ill. songs, good; Floyd Mack, comedy acrobat, took well; The Three Troubadours, singing trio, hit; The Matsumato Troupe of Japs, hit. ——MAJESTIC.—Florence Arnold, coon shouter, good; Kataro, Japanese foot juggler and wire artist, well received; Ethel Desmond, ill. songs, good; Hill-Edmunds Trio, comedy sketch, pleased. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Elita Proctor Otis and Company, "Wooing a Wolf," an entertaining playlet, well acted; Lasky's Fourteen Black Hussars, a good rattling musical act; Edward Clark and his Six Winning Widows in handsome costumes and settings, have a good sketch; The Four Rianos are still making them laugh; Max Duffek gave a novelty musical offering; Maddox and Melvin have a lively skit; Sam Williams sings songs and plays the piano in a droll way; Pilu, the mind-reading dog, shows he has had clever training, and amuses the children.——SHUBERT (C. A. Williams, mgr. Monday rehearsal 10).—Business here has been on the increase for the past several weeks. Edna Aug pleased immensely; Will Rogers, with his lariat throwing, a pleasing novelty; The Romany Opera Company of twelve members charmed their hearers with their vocal selections; Baptiste and Franconi in a balancing act, pleased with their skill; Billy Van still makes them laugh; The Zaretsky Troupe of Russian Dancers work hard; Willie Zimmerman in his imitations of musical composers and directors created much applause; The Gaudschmidts with their trained dogs helped along a very good bill.——WALDMANN'S (Lee Ottelengui, mgr.).—Weber and Rush's Parisian Widows, with Fields and Wooley, Jeanne Brooks, Black and Mack and a good chorus and series of living pictures, work out a passable show.—— ARCADE (L. O. Mumford, mgr.).—A good bill, with Shepard's advanced motion pictures, Geo. Grunewald, the famous baritone, as its special attractions, and Wednesday amateur nights, is drawing capacity houses at this cosy theatre. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop., F. J. Windisch, res. mgr. Monday rehearsal 10).—Six American Dancers were excellent, and received enthusiastic encores; Ella Snyder, assisted by eight "cadets," gave a clever singing skit, "Commencement Day"; Mareena, Navaro and Mareena, equilibrists, very acceptable. Peter Donald and Meta Carson were splendid in a Scotch singing and dancing novelty; "Two Men and a Bottle," by Howard Truesdell and Company, good offering; Leon Rogee, whistler, and Kartelli, in a novel wire act, concluded the bill. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Week 11: Two Loretto's opened bill with comedy acrobatics, failed to score, act isn't framed right; George Austen Moore, straight singing act, has a good baritone voice, but his last two numbers are lamentably weak; Conn, Downey and Willard, the laughing hit; Miss Violet, of Kelly and Violet, wears striking gowns, and "the-lady-who-goes-to-theatre-with-me" (apologies to Channing Pollock) volunteered the information that some of them were original creations; Feneros and dog, good; a Roman travesty, by James and Sadie Leonard and Richard Anderson, provoked laughter; Harry Houdini's methods are clean-cut and his specialty far superior to any, in its own particular line, ever shown here.—— GREENWALL (H. Greenwall, mgr.).—Week 10: "Knickerbockers," first part, was used last season. Girls are above the average. Costumes from last season, which marked an era in burlesque dressing, are still retained; Ben Neff and Jack Reid are principal comedians, and Filo Elliot and Clyde Darrow lead the female; Louise Wills introduces toe dancing; A "cooch" dance failed to arouse any great degree of enthusiasm; Jennings and Jewell open olio; The Great Christy has added an automobile entrance to his juggling specialty; Elliot and Neff close the vaudeville portion; "Murphy's Mishaps," written by Jack Reid, forms the after-piece. O. M. SAMUEL.

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OTTAWA, ILL.

LYRIC.—Half week 11: Cycling Zenoras, quite good; Doc Rice, blackface, apparently new, not very well liked; Bernice and Boy, singing, well liked; Field and Hanson, highly appreciated. E. W. FOWLER.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—There is an excellent bill at this popular house this week and large audiences were on hand. Paul Conchas' work is truly marvelous, and his assistant lends some clever comedy work to the act; Willia Holt Wakefield, pianologist, has a graceful and artistic manner, and pleased immensely; McMahon repeated his singing act "The Pullman Porter Maids," which is excellent; Eccentric Katie Barry, with her Cockney dialect and quaint little ways, won her usual place as one of the best; Ella Branda and Fred Derrick have one of the prettiest equestrian acts we have seen here; Mr. and Mrs. Edward Kemp, illustrated lecture on "Arizona," really interesting; Mayme Gehrue and Company, one act romance, entitled "June," one of the pretty things on the bill; Reiff Brothers are still among the best straight dancers in vaudeville; Maybelle Meeker, songs and dances; West and Mack, blackface funmakers; Barney First, Hebrew comedian, and Kramer Girls in a rural comedy. P. S. C.

PORTLAND, ORE.

GRAND (James H. Errickson, mgr.).—Week 11: Rosa Naynon's birds head, good; Kellie and Dixon in "His First Home Coming," excellent; Short and Edwards, musical, repeatedly encored; Mike Quinn, "A Strange Deputy," good; Will Davis, monologist, clever; Harry E. Rickrode, contortionist, pleased; Joe Thompson, ill. songs, good.——PANTAGE'S (John A. Johnson, mgr.).—Bundth and Rudd, eccentriques, tremendous hit; The Burtons, wire, exceedingly clever; Delia Stacey, songs, good; Arlington and Helston slug and dance well; Davey and Everson, vocalists, pleased; Myrtle Victorine, soubrette, well received; Clarence Smith, ill. songs, first appearance, scored a hit.——NOTE.—Jean Wilson, formerly singer of ill. songs at Pantage's, departed for 'Frisco to accept a similar position in a local theatre. W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, res. mgr. Monday rehearsal 9).—The Six English Rockers, headed by Nellie Florede, receive the big type of a fairly good bill and the act as a novelty was good; Byron and Langdon, well received; Bobby North, big hit; Lamberti is a talented musician and could do well even without his impersonations; Wolpert Trio of Acrobats, exceptionally good; Sevor Brothers went big; Fentelle and Carr do well in a neat comedy skit; Holdin's Manikins, nothing new. Others on the bill are Sam Brooks and Rose Jeanette, good; The McCarrers, and Ellen Richards.——IMPERIAL (John P. Hill, res. mgr.).—Reilly and Woods Show, headed by the Providence favorite comedian in burlesque, Pat Reilly, is a big hit here. S. M. SAMUELS.

QUEBEC, CANADA.

BENNETT'S (J. H. Aloz, mgr.).—Three Juggling Bannons work very fast and good; Mlle. Lucie De Matha, French singer, fair act with her own people; Little Ulps (New Acts); Langs Gothum Four, fairly good singers, average comedy, went well with the audience; C. W. Williams, ventriloquist—his figures are the usual routine, several mechanical devices used at the finish

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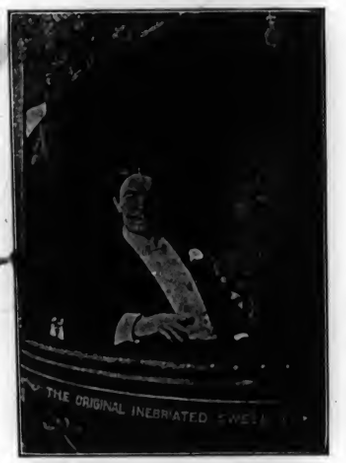

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which are new here and went big; Tom Moore, coon shouter, was well liked; Ellis Nowlin Troupe, short act and fast workers.

J. GORDON HENRY.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—There is not a weak spot on this week's bill. Bertina and Brockway, pleased with singing and dancing; Saona, very favorably received; Lewis and Green, plenty of laughs; Curtis, Palmer and Company in "Mamma's Darling Boy," scored; Manuel Romain and Company in "Down Music Row," lots of applause; Anderson and Goines, met with deserved favor; Radford and Winchester, clever and laughable juggling act.——BIJOU (Updegraff & Brownell, mgrs.).—Half week: Rose Sydell's London Belles, pleased as usual. Second half: Night Owls Burlesque Company.——NOTE.—Curtis, Palmer and Company did not reach this city in time to appear at Monday afternoon's performance, a railroad wreck being responsible for the delay. GEORGE RITER.

SANDUSKY, O.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week 14: Eugene Sweet, an impersonator far above the average, was the headliner; John Mack, monologue, fair; The Muehlners in "The Lightning Rod Agent," seemed to please; The Fantos, comedy sketch, fair; Dave Heminger, ill. songs, good; Prof. Arthur Barrett, good. Half week 18: Kitty Bingham, in impersonations of famous English vocalists, is headliner, and scored a big hit; Belle Verna, facial artist, has an act that promises to be a winner; The Vernons have a novelty act that brings down the house; Bingham, ventriloquist, good; The Three Auburns in character impersonations, very clever act.——NOTE.—Julius Bringartner opened the new Star Theatre, moving pictures and ill. songs, November 16, to immense business. John Trautlein will manage the house. DOC.

SEATTLE, WASH.

PANTAGES' (Alex. Pantages, prop. and mgr.).—Howard and Curran, vocalists; The El Did Four, cyclists; Wolff Brothers, acrobatics; Guido Ceccotti, songs; James Dunn, comedian; Leffingwell, Fletcher and Company, comedy sketch; Elwell and Pantagescope.——COLISEUM (Sullivan-Considine, props.).—La Belle Estellita and Garcia, dances and songs; Mr. and Mrs. Mark Munroe, comedy; Flora Browning, singing and dancing; Savan and Hill, comedy acrobats; Murphy, Whitman and Company, rural comedy; Roy McBrain, balladist.——STAR (Sullivan-Considine, props.).—Lewis and Lake, musical comedy; George Smedley, instrumentalist; The Five Sullys, entertainers; Joe Bonner, balladist.——ORPHEUM (Wm. J. Morgan, mgr.).—Rowe, Maurettus and Hull, Carl Herbert, Lyons and Cullom, Eleanor Carlton, Ballurp, and Keane.——LYRIC (Lewis N. Rosenbaum, mgr.).—Grace Huntington, Harry Keenan and Company; Al Watson and Company, comedy sketch; J. B. Klug, Lillian Fisher, Vena Aberdeen, Ada Gautier, Prof. H. G. Robinson.——NOTES.—Frank Hall and the lion "Wallace" made a big hit at Pantages'.—Belle Gordon, the bag puncher, has bought a 20-acre farm near Seattle, and after this season will carry on a chicken ranch.—John W. Considine has returned from Portland where his horses won many prizes at the Horse Show, and left for New York.—W. W. Ely, formerly with Sullivan-Considine, has taken the management of the Eden Musee here which he will open Dec. 16.—Judge Frater, of the Superior Court, has decided to strictly enforce the law against allowing children under 17 to appear in theatrical performances.—Clay Clement, of the "New Dominion" fame, is trying to break into vaudeville.—Ed Ackerman, president of the Western States, has returned to Frisco.—The permit has been granted for the new Pantages theatre at Tacoma, which will cost $75,000.—Business is fine both with the Pantages circuits and the Sullivan-Considine people here, the bank flurry not having any adverse effect whatever.—It is said that Sullivan-Considine will play acts both going East and coming West with two houses in Butte.—Manager Rosenbaum of the Lyric states that he is going to stick to the show business and spend all the money necessary to make his house a winner.—The Orpheum, Shannon's and the Odeon are all doing good business for about 12 weeks outside of the regular circuit time.—The Pacific Coast Association handles most of the Montana time from Seattle. MILTON G. WALER.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—"Gypsy Fortune Tellers," characteristic singing, good; Geraldine McCann and Company, comedy, pleased; Miller and Russell, in "The Lunatic and the Maid," very good; Baker and Gerome, acrobatic comedy, good; Hall and Staley, well liked. MILLER.

SPRINGFIELD, ILL.

EMPIRE (Jno. Connors, mgr.).—Louise Grace and Company, the feature; Trojan sisters, Jean Bentley, Stuart and Wilson, Rae Summers, Kittie O'Brien, The Empire Stock Company, and moving pictures complete the bill.——OLYMPIC (C. J. McCann, mgr.).—Geo. B. Gardener presents The Olympic Stock Company in "For Love and Honor." Crawford and Allen, Lulu Roberts, May Wilson, and moving pictures complete the bill.——NOTE.—The Orpheum remains dark, no disposition having been made of the property as far as can be learned. C. F. NORRED.

SPOKANE, WASH.

WASHINGTON (Geo. Blakeslee, mgr.).—Week 11: Four Larcons, Mexican vocalists and dancers, fair; Mack and Dugal, "Grit's Thanksgiving," good; Brothers De Van and dog, acrobats, pleased; Tom and Edith Almond, musical singing and dancing act, very good; Lawrence and Harvey, "His Father's Son," hit; Pete Dunsworth, ill. songs.——PANTAGES' (E. Clarke Walker, mgr.).—The Bell Trio, singers, very good; Three Olifans, grotesque comedians, pleased; Herr Janson and Company, illusionist, good; Kelter, bounding wire, satisfactory; Dan O'Neil, singer and dancer, good; Herbert Chesley and Company, "The Third Generation," excellent; Leo White, ill. songs. J. J. HUGHES.

SPRINGFIELD, MASS.

NELSON (Harry Davis, res. mgr.).—Armstrong and Ashton, opened, well liked; Marie Wainright and Company, a hit; Prelles' Dogs, assisted by ventriloquism, pleased; Bosanquet, a novel musical turn, went well; Canfield and Carleton, laughing hit of bill; Katherine Miley, good; Neilson Ariel Ballet, very good.——POLI'S (Gordon Wrighter, res. mgr.).—Nettie Vesta, a personal hit; Marzella and Millay, horizontal bars and wrestling, fair; Valerie Bergere, "A Bowery Camille," hit of the bill; Jack Gardiner, very popular; Coin's Dogs, an amusing act; Melville and Higgins, good; Phantastic Phantoms went well.——GILMORE (P. F. Shea, mgr.).—Irwin's Big Show first half week; very well liked; attendance good. Melodrama, last half.——NOTES.—The attendance at The Nelson is improving; Poli's, very good houses.—Netta Vesta, a Springfield girl, is at Poli's this week.—The theatre attaches of this city are organizing and have applied for a charter in the T. M. A.
GEORGE PRESSEL.

ST. LOUIS.

COLUMBIA (L. J. Sharp, mgr.).—Pete Dailey and Company, headlined, "Nearly a War Correspondent," pleasing; "Stunning Grenadiers," musical "girly" act, good number; Marguerite's Horse and Pony, unusually well trained; Bessie Valdare Troupe of Cyclists, up-to-date act; World and Kingston, melange of comedy, song and comedy; Violet Block and Company in "A West Point Engagement," evidently pleased; Gaston and Green, songs and dances; Carbrey Brothers, dancers, hit.——STANDARD (L. Reichenbach, mgr.).—"Imperials." Two burlesques are offered, neither of which are sensational; Larry McCale presents his "Irish Admiral." It remains the same as when seen last season with the "Transatlantics."——GARRICK (J. Oppenheimer, mgr.).—Hermann the Great, W. C. Fields and George Evans are the three stars. The latter carries off the honors. Herrmann the Great has new tricks with some of his old; Juggler Fields is a hit; Burton and Brooks in "The Limit" were a go from start to finish; The Italian Trio rendered several selections from grand operas; Kelly and Ashby appear in "Fun in a Billiard Room"; The Heros Family of acrobats proved a bigger hit than most acts of this kind. ED. J. CAIN.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—Good business. Robt. DeMont Trio, comedy acrobats, good; Bryant and Saville, blackface musical, good; Carlta, toe dancer, good; Bert Wiggin, comedian, cartoonist and juggler, very good; Bert and Bertha Grant, colored dancers and singers, good.——VARIETIES (Jack Hoeffler, gen. mgr.).—Good business. The Dixie Orchestra, musial, good; Chapman and Nelson, athletes, good; Hutchinson, Lusby Company, comedy, "The Girl Untamed," good; Harry L. Webb, comedian, very good; Glen Burt, Hebrew comedian and imitator, very good. ROSS GARVER.

TOLEDO, O.

ARCADE (Lou Murtig, mgr.).—Headliner, Kitabanzai Trompe, really wonderful feats; the Royal Musical Five, pleasing; Bailey and Austin, funny; Zoa Matthews, hit; Sam Williams, pianologue, went well; Collins and Haw, song and dance, well received.——EMPIRE (Abe Shapiro, mgr.).—"The Lid Lifters." Dainty Dale Wilson is the real beauty with show, which boasts of several funny comedians, chief among these is John Jess, who is also the star of the olio. Other good vaudeville acts are Collins and Labelle, novelty dancing; Hattie Mills, and Kelly and Bartlett, knockabout comedians.——VICTORY (Callie & Kunsky, mgrs.).—Hitherto a ten-cent proposition, the Victory has suddenly changed its policy and has been turned into a "five-cent" moving picture theatre. The cause of this sudden change has been the subject of much comment, as the theatre was doing a big business and gaining fast in popularity. SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Well-balanced bill. Julius Steger and Company, fine; Bert Levy, clever contortionist; Frank Fogerty, funny, very funny; Frank Major and Company, good; Oscar Lorraine is talented; Rosaire and Doretta, good acrobats.——STAR (F. W. Stair, mgr.).—Mlle. Lorraine, "The

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Human Statue," big feature of "The Avenue Girls'" Company. Large audiences were present.
HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Kittie Trawey with her Educated Horse, won applause; "The Unmasking," a strong dramatic sketch, presented by Edwards, Davis and Company, was well received; The La Vine Cimaron Trio, comedy sketch, pleased; The Rialto Comedy Four, of which a former Trojan, George J. Rose, is the baritone, received a royal welcome. Others who appear include Annie and Effie Connolly in musical hits and story telling; The Musical Spillers, five colored entertainers, and Frank Bowman, magician.——LYCEUM (R. H. Keller, mgr.).—The Jolly Grass Widows appeared the first half of the week. This company is popular here and received a hearty welcome. For the last half we have Pat White and his Gaiety Girls.——NOVELTY (W. H. Fleming, mgr.).—Moving pictures and ill. songs.—An extra attraction, Princess Chiquita, the smallest woman in the world, was well received at each performance.
J. J. M.

WORCESTER, MASS.

The bill this week at the Franklin Sq. is one of the best that has been at the house this season.——FRANKLIN SQ. (Frank S. Waldo, mgr.).—John Zimmer, juggler, very good and won applause; Willard's spectacular "Temple of Music," well liked; Kennedy and Wilkens, dancing, made good; J. K. Emmet, "A South Dakota Divorce," comedy good and the singing of Mr. Emmet is the feature, received long encores; Little Gracey Owen, "A Trip to Laughland," caught the people from the start, and was recalled several times; Midgely and Carlisle, "After School," went well; Mabel Berra was the hit of the show, with her songs; she has a fine voice and her songs are new; Blake's Domestic Animal Circus was very good and pleased.——POLI'S (J. C. Criddle, mgr.).—The Astrellas, a clever dancing number, which took well; Watson and Little, "A Matrimonial Bargain," won loud applause; Clive, assisted by Mal Sturgis Walker, had some very good tricks and talk and went well; Waterbury Brothers and Tenney, fine musical act, entitled "Harmony Island," Tenney furnishing the comedy; "Little Hip," the elephant, was a favorite with the children; Elinore Sisters was the hit of the bill and had the house in laughter all the time with their jokes and songs; Rice and Prevost in "Bumpty Bumps" were very good.
W. M. SHERMAN.

YOUNGSTOWN, O.

TEMPLE (Harrey Arlington, mgr.).—Marie Girard, comedienne; The Two Graces, singers and dancers; Clarice Templeton, balladist, and the Templegraph, motion pictures.——NOTES.—The Grand Opera House and the Park Theatre, which have been running Sunday picture shows, have added singing and musical numbers.—A new motion picture theatre, The Star, owned and managed by Shank & Klepots, who have a circuit in this vicinity, is an addition to the score or more similar places in the city.—Nearly all of the moving picture theatres are doing good business.
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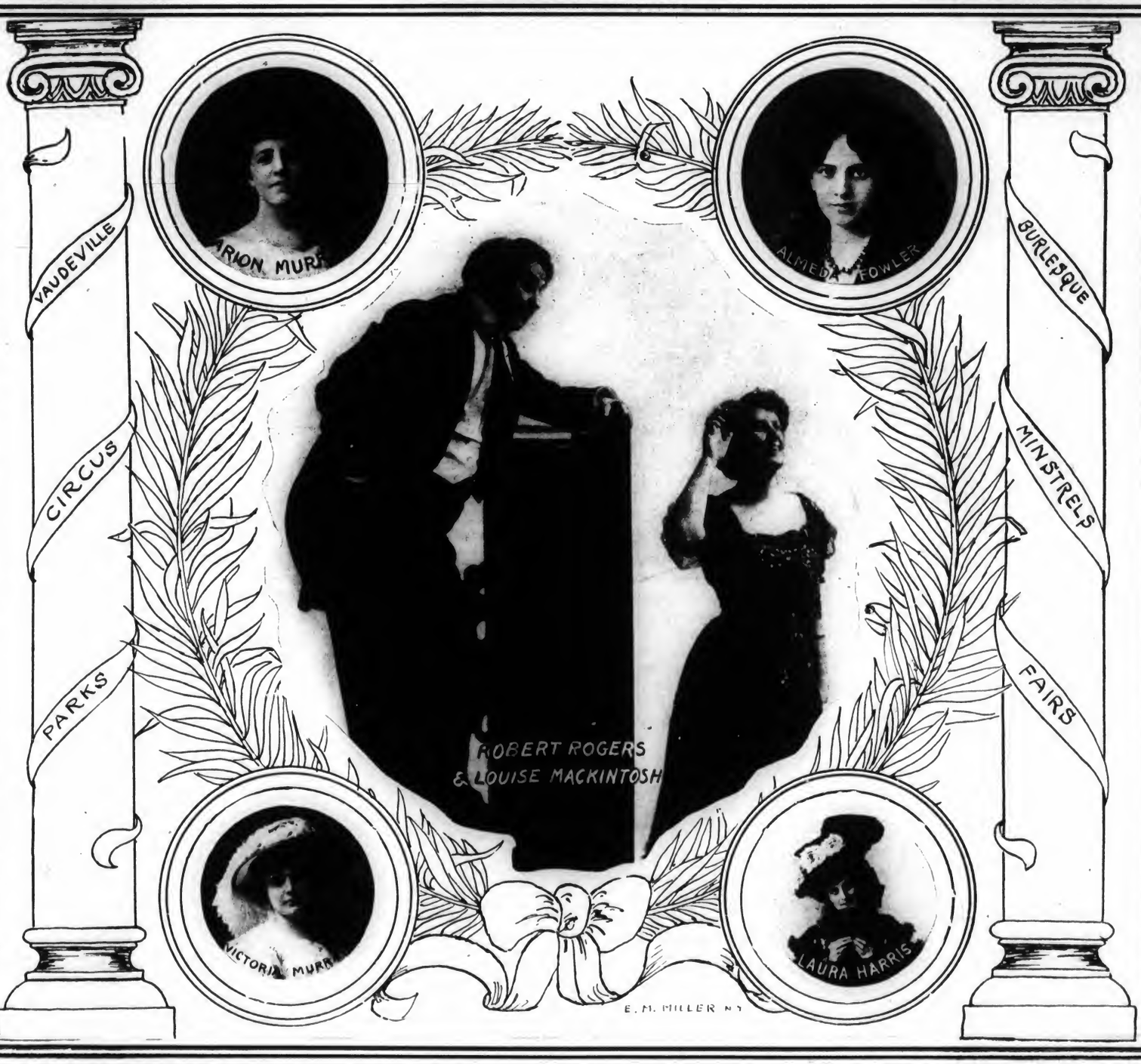

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

ORPHEUM CIRCUIT AGREES WITH SULLIVAN-CONSIDINE

Orpheum Will Penetrate the Northwest with "Two-a-Day" Houses in Which Sullivan-Considine Will Be Interested.

The outcome of the conferences held between Martin Beck, General Manager of the Orpheum Circuit, and John W. Considine, head of the Sullivan-Considine Circuit, has been that the Orpheum will place first class vaudeville theatres in the Northwest, playing the attractions on the Orpheum Circuit in them. They will be run on the present policy of the Orpheum shows, two performances a day.

As a sort of compromise between the two Western circuits, the Sullivan-Considine people will hold financial interest in these theatres which will bring their circuit into closer business relations with the Orpheum than now exist, and through that circuit to the United Booking Offices.

The cities mentioned as having been selected for the high grade vaudeville are Spokane, Portland, Seattle (Washington) and Butte, Mont.

In all of these towns Sullivan-Considine are operating houses on the "three-a-day" plan at the cheaper scale of prices.

No arrangement has been made between the two circuits for the booking of the regular S.-C. houses by the United, or the Western Vaudeville Association in Chicago, the booking adjunct to the United, but it is said this will probably eventuate in due course of time.

The deal between the Orpheum and Sullivan-Considine was planned by Mr. Beck. It is supposed that the move was to forestall Alexander Pantages gaining a foothold in the same territory with a similar style of entertainment.

Mr. Pantages has some variety theatres in that part of the country, and is acquiring more. He has stated his complete chain for next season would give high class shows, two daily. The Pantages Circuit books in connection with the Western States Vaudeville Association, which has thirty-one weeks altogether.

The Western States has been the Sullivan-Considine opposition for some time.

The Orpheum-Sullivan-Considine allegiance places the Western States alone in the vaudeville field, outside of the William Morris office, and some scattered independent houses, together with a few smaller circuits spread over the country.

The managers most prominent in the Western States are E. Ed Ackerman, of San Francisco, the leading spirit; Sam Harris, of the Wigwam in the same city; Weston and Burns (Weston in Denver; Burns at the Empire, 'Frisco), and Pantages in the Northwest. Tony Lubelski seemingly has lost some of his importance in the circuit, his present holdings numbering two theatres only in Lower California.

The opposition of late between Sullivan-Considine and the Western has been active, both making an effort for big acts, especially in San Francisco. Mr. Ackerman for his circuit has of late been purchasing the theatres booked by it wherever they were for sale.

There has been some figuring the past week over the prospect of Mr. Morris, should he formulate a circuit of any strength, having Kansas City one of its terminals, booking for the Western States so acts could be carried to the far West in the Western States houses most available.

It is not believed, however, that Mr. Morris or the Western States has had any communications on the subject.

During the past few months fairly high priced Eastern acts have been sent to the 'Frisco houses of the Western for a stay of from five to ten weeks with transportation paid both ways by the circuit. During the past month no bookings of this character have been announced by the Western's New York representative, Louis Pincus.

GOULD AND SURATT SET FIGURE.

William Gould and Valeska Suratt, who have left the Joe Weber play house on Broadway and Mr. Weber's company, are willing to enter vaudeville once again, provided the amount named as the weekly salary desired is met by the managers. Gould and Suratt have placed the securing of dates with Jack Levy.

Since Miss Suratt last appeared in the variety houses, it is estimated she has received free publicity throughout the country which could not have been purchased by her for $50,000, if it could have been bought at all in the way given.

Through her enhanced reputation as one of the stage's celebrities, an addition to the former amount weekly received by the act has been asked for a reappearance.

Two or three offers for forthcoming Broadway productions are also receiving the thoughtful attention of Mr. Gould.

POLICE GUARD FOR WELCH.

Cleveland, Nov. 29.

The police have been guarding Joe Welch, the Hebrew monologist, this week. He is playing at Keith's.

Clevelanders have made an outcry against character impersonators of the grotesque types, paying particular attention to those taking off the Hibernian or Hebrew.

Last Monday it was feared at Keith's there would be a riot when Mr. Welch appeared. It was said many bundles of ancient eggs and left over vegetables were smuggled into the theatre.

No one questions the ammunition was on hand, but the presence of the blue coats had a quieting effect, and no trouble has resulted so far.

SHUBERT, NEWARK, FINISHES.

Newark, Nov. 29.

To-morrow (Saturday) sees the closing of the Shubert in this city as a Klaw & Erlanger "Advanced Vaudeville" theatre.

The house will be turned over to the Western Burlesque Wheel, it is reported.

MORRIS PROMISES AN ANNOUNCEMENT SHORTLY

The Independent Agent Admits Working on Another Vaudeville Opposition Problem, and Says Particulars Will be Given Out in Due Time.

A VARIETY representative asked William Morris, the agent who has remained independent in the recent transaction which eliminated Klaw & Erlanger from the vaudeville picture, if he would consent to make a statement for publication as to his future position in the variety business, and the prospects for another circuit in opposition to the United Booking Offices.

Mr. Morris headed the opposition thrown up by Klaw & Erlanger, and was their exclusive booking agent, but did not combine his interests when Klaw & Erlanger sold out to the other side.

In reply to the request, Mr. Morris said:

"There are negotiations going on which will culminate, I am sure, within a couple of weeks, possibly before the next issue of VARIETY appears, when I can make a full statement of my plans.

"I do not care to give out any particulars just at present, nor before all the many details have been consummated and the properly executed papers are safely lodged in my office.

"There are interests antagonistic to any possible opposition in vaudeville which might make capital of premature information furnished. For that reason, if no other, I would prefer to remain silent at the present moment.

"I may say, however, I am quite positive that the announcement I hope to make within the coming week will be the forerunner of an important vaudeville circuit, which will be booked by my office."

When questioned if the proposition of the United managers to book for them on a guarantee contained any conditions of interest to vaudevillians, Mr. Morris replied:

"Yes, I think it did, and as there is no reason for secrecy I'll tell you. The proposition was that I should book acts for the United Offices, charging ten per cent., five of which was to be received by that agency. The United agreed to guarantee that the commissions on acts accepted by it from my office would net me $25,000 yearly, and in addition the running expenses of my office were to be paid by the United.

"No provision was to be made for the equitable care of contracts which I have issued to book vaudeville bills for managers looking for their supply from my office, and neither would I enter into an agreement which the artist would have to pay for.

"I have never charged ten per cent. for booking, and do not intend to commence now. Nor would I allow myself to be dishonorably bound up in any agreement without my clients being provided for.

"There was never at any time any chance of my accepting the United proposition, although several meetings were held for the purpose of inducing me to do so.

"I have passed through like situations in the past, and still retained my business and my self-respect. I expect to do the same again."

JONES AND DEYO OPENING.

Next Monday Walter Jones and Blanche Deyo open at the Maryland, Baltimore, in their skit called "A Musical Mixture." Five people other than the principals will be employed, and the "tree scene" from "Pocahontas" where Mr. Jones and Miss Deyo played last, will be utilized for the main event.

The act is considered a "big one," and was booked by M. S. Bentham on Tuesday last for the Baltimore theatre. It has been generally reported no large acts could be placed at the present time. Engagements beyond next week have not yet been secured or looked for.

The members of the Jones-Deyo Company are Geo. Le Soir, Emily Wellington, Lester Parker, Chas. Spatz and Henri Marosi.

ARTISTS IN BROADWAY SHOW.

When the new piece of Tom Ryley's, to be presented at Daly's Theatre on Jan. 6, is seen Eva Williams and Jac Tucker (Williams and Tucker) will be in the cast.

William Gould and Valeska Suratt have also received an offer to appear in the production.

HERO DIDN'T DIE.

Cleveland, Nov. 29.

The moving picture shows in town are being pursued red-hot by Chief Kohler. No vaudeville will be allowed, nor can any sensational pictures be shown.

This week a phonograph in one store show was stopped. In another where a film called "A Lust for Gold" was being shown the proprietor was arrested.

The police officials said the picture showed a murder and was debasing the public's morals.

H. H. Burnett, manager of the Lyric, who was placed under arrest, replied: "He's a fine guy to say that fellow was murdered. Whoever heard of the hero being killed in the first forty feet of film. Hully Gee! He was all right again within the next twenty feet, and married the girl in the next sixty, but that fresh fellow wouldn't wait."

MORE "SUNDAYS" LEAVE MORRIS.

The shows at the Grand Opera House, New York (J. H. Springer, Mgr.), and the Broadway Theatre, Brooklyn (Leo Teller), placed the bookings for their Sunday vaudeville shows with the United Offices this week.

Since the season opened the houses have booked with the William Morris office. The United places the bills for to-morrow's (Sunday) performances.

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Vol. VIII. NOVEMBER 30. No. 12.

The Baltus Troupe sailed for Europe last week.

Billie Court is giving impersonations of Harry Lauder in "The Gay White Way."

Maude Courtney, the singer, is the mother of twins, the last English mail bringing the news.

The Francois, after a twelve weeks' engagement at the Hippodrome, sailed for their foreign home last Tuesday.

Bransby Williams and Millie Lindon, two English single acts, sailed for England from Boston last Tuesday.

Patrice has purchased a sketch from Herbert Hall Winslow, entitled "The Lobbyist," to be produced next season.

Horace Goldin, the illusionist, reappears for a trip on this side, commencing at the Colonial week December 23.

Claire Romaine, "London's Pet Boy," having finished her K. & E. time, returns to London with her husband to-day.

Bernard Lewis and Company will be seen in a new act called "The Eccentric Dentist," under the management of Ed. Ross.

"That" Quartet and Jean Cleremont's Animal Circus have been held over for another week at the Grand Opera House, Brooklyn.

Victor Williams started on his Winter vaudeville season this week, when he hung up his hat in his father's office at the United agency.

Jed Clarence Prouty, once of Maddox and Prouty, is now an attache of the United Offices, with headquarters in the St. James Building.

Al. Sutherland, the agent, booked about 30 acts in the United Offices during the past ten days to play for the managers this week and next.

Odell and Kinley, the acrobatic dancers, have been offered 35 weeks through B. Obermeyer, for Somers & Warner, on the Moss-Stoll Tour in England.

Charlotte Parry in "The Comstock Mystery" will go to Europe next June on a short trip over the foreign circuits. Miss Parry will open in London.

Hetty King, the English male impersonator and a "K. & E. act," plays Williams' Alhambra week December 16th, after which she will return home.

Joseph Sheehan, the tenor, formerly of Henry W. Savage's English Grand Opera Company, may again take a turn in vaudeville, propelled by Alf T. Wilton.

Nellie Wallace, the English eccentric comedienne, returns to play at the Colonial week December 30, commencing a tour over the United Circuit at that time.

Godfrey and Duncan, the English artists in "Me and 'Er," had engaged passage home, but were persuaded to remain over here by the managers, who extended their time.

Al Maddox, of Maddox and Melvin, was slightly injured in an automobile accident Sunday. He was struck by a speeding machine on Broadway and sprained his ankle.

Frank (Slivers) Oakley and Charley Siegrist, the acrobat, commence at the Forrest, Philadelphia, this week a twenty-five weeks' contract issued by Klaw & Erlanger.

Sam Rowley, the Australian comedian, is at Bennett's, Ottawa, this week. His agent, Alf. T. Wilton, expects to secure a New York engagement for Mr. Rowley within a short time.

Oakland Lodge, T. M. A., held its first annual memorial services on Nov. 14 at the Novelty Theatre. Edwin Weston and Carl W. Sanderson were the lamented brothers of the year.

Laddie Cliff, an English boy comedian, makes his first American appearance at the Colonial week December 23rd. On the other side, Laddie was known as "Little Cliff" until he outgrew the "little."

Louis Pincus, the Eastern representative of the Western States Vaudeville Association, will leave for a trip of five weeks over the circuit, starting in January. Mr. Pincus will go through to the coast.

The Auditorium, formerly a restaurant on West 116th street, has been converted into a music hall. Beer will be featured, and from six to ten acts played at a nominal admission fee. It is now open.

Karl Tausig, son of Paul Tausig, the steamship agent, sails on the "Amerika" December 12th for the other side. Before returning Mr. Tausig, Jr., will form a a foreign connection for a branch of the ticket agency.

Fred Brandt leaves for Europe to-day on the "Mauretania" to be gone two months. While abroad Mr. Brandt will look for circus novelties, also giving attention to the Kitamura Enterprises of which he is in charge.

Jeanette Adler says she is not under the management of Will Rossiter, the Chicago music publisher, but is singing one of Mr. Rossiter's songs while playing in vaudeville at the direction of J. J. Collins, of the Western Vaudeville Association.

Harry Tate's "Motoring" company is to lose two of its members, W. E. Brotherhood and Frederick Barlowe. The two comedians have secured and will shortly produce an English comedy pantomimic sketch under their own management.

Mrs. Meyer Cohen exhibited three of her spaniels at the bench show of the Spaniel Club of America in Madison Square Garden recently, and was awarded five ribbons and two silver cups. Her daughter, Miss Vivienne, handled the Cohen entries in the ring.

John De Loris, the sharpshooter, says he has secured a wonderfully pretty woman, with a beautiful soprano voice, to lead his act known as "The Three Chevaliers." Mr. De Loris claims she is a combination of the chief charms of Lillian Russell and Mme. Melba.

Negotiations are pending between a burlesque manager and Campbell B. Casad by which the latter's "Military Mollie" may be taken over for use as a Wheel show. The piece was produced at the Terrace Gardens recently at a charity performance by amateurs.

Ray L. Royce played Philadelphia last week on the K. & E. circuit. He was directed to jump to Oakland, California, to appear at the Orpheum Theatre there. Canfield and Carleton were ordered from Springfield, Mass., to Des Moines, Ia., for the Orpheum bill in that city.

Marriages on the stage are apparently designed to succeed "amateur nights" with burlesque organizations. Two weeks ago at the Greenwall, New Orleans, William Moran and Rose Deely, of "The Casino Girls," were made one behind the footlights in full view of the audience. The event was widely advertised.

The Carrollys, foreign acrobats, who opened at the Hippodrome, play this week at the Fifty-eighth Street house. After the engagement they will return to Europe, having canceled the remaining 25 weeks of their United contract for this season to accept one calling for 42, commencing next Fall, over the same time.

Barney Bernard, late of the ill-starred "The Two Islands," will not continue with that piece if it goes on the road. He has secured his release from his contract with Mortimer M. Thiese, and signed for a part in the forthcoming Florenz Ziegfeld, Jr., revue, which it is supposed will open the second or third week in January.

Elida Morris, of Mills and Morris, had a birthday while playing in Rochester, and there gathered at the Whitcomb House in that city a "bunch" of lively people who celebrated, besides presenting the young woman with many presents. No one asked her age, even for a joke, it having happened in Rochester, where any excuse for a "time" is a good one.

Al. Sutherland's chauffeur was arrested for speeding the other night, while Mr. Sutherland was not in the machine. With the arrest of the auto driver came a notice of his dismissal from the agent's service. It was suspected around the St. James building that the chauffeur was taking a "joy ride," the vernacular in use to describe an employee entertaining friends in his employer's machine.

Henry Clive, the illusionist, was slightly injured in saving a child from burning at his hotel in Scranton, Pa., when playing in that city. Clive, who was playing an engagement at Poli's, was sitting in his room at the hotel when his attention was attracted by cries in an adjoining apartment. He ran to the spot and found a youngster enveloped in flames. Clive wrapped the child up in a blanket and beat out the flames. The boy had lost one of his playthings and lighting a match to look for it set the window curtains afire, and the flames were communicated to his clothing. Clive was able to give his performance after a doctor had dressed several slight burns.

In some of the local burlesque theatres where the cry is for "clean shows," the managers should take heed of what the boy selling song books is doing just before each performance. After permitting the calling out in a loud voice of the most suggestive titles of the songs to be given away with a box of candy, the house manager might place a stop to it, or cease from criticising what he deems unfit material for stage use. Some of the names of the songs would not be mentioned in a burlesque show. There are two houses at least in this city, one on each Wheel, where it is allowed, and to prevent any wrong impression they may be stated as the Murray Hill and Eighth Avenue. If a "clean" atmosphere is to be preserved, the house might be kept unsullied without a loud-voiced youth besmearing it for the sake, before the curtain goes up, of the profit a few boxes of candy sold at five cents apiece may bring.

EMPIRE NEGOTIATING FOR FOUR NEW HOUSES

Shubert, Newark, Now in Western Burlesque Wheel, and Shubert, Brooklyn, and Baker, Rochester, Expected to Follow.

Rankin Jones, attorney for the Empire Circuit Company (Western Burlesque Wheel), came to New York this week and on Tuesday contracts were entered into by which that concern will furnish the attractions for the Shubert Theatre, Newark, beginning Monday, when Miner's Bohemians" will play the stand.

It is expected that announcements will follow very shortly of the acquisition by the Empire of other houses, in which "Advanced Vaudeville" did play or is playing, in three cities, presumably Brooklyn, Rochester and one other town, which is the subject of speculation. One of these cities has been closed, but Mr. Jones said he was bound by a promise not to divulge the information of several weeks, although he admitted the contracts were already signed. This is probably the Shubert, Brooklyn, now dark, pending the settlement of a dispute between the Benedict Estate, the owner, and Lubin, the moving picture dealer.

It is known that theatres in four cities had been offered to the Empire Circuit before their recent meeting. A committee had been appointed and had made an inspection of the properties and when the Westerners met in New York two weeks ago this committee reported favorably upon all. No information was given out at the time, and the announcement of the disposition of the Shubert, Newark, was the first intimation of the move.

It was stated this week by one in a position to know that in the deal all three of the houses named (Shubert, Brooklyn and Newark, and Baker, Rochester) were closed all but the actual signing of contracts. There was a hitch in the Rochester deal. When the directors of the Columbia Amusement Company learned that the Westerners were looking upon the Baker with covetous eyes, they sought to secure a financial interest in the house. There was no idea of taking it over as a stand in the Eastern Wheel, that circuit being already represented in Rochester by the Corinthian, owned by Harry Jacobs. The Columbians were anxious to secure an agreement under which they could exclude burlesque from the Baker and so protect their present holdings in that city.

The deal was all but consummated Tuesday morning, but some sort of hitch occurred later in the day and on Wednesday night the matter was still open and its settlement was a matter of speculation.

The Empire Circuit has also taken over the Bayonne Theatre, Bayonne, N. J., on a sharing contract, and will play three days there, splitting the week with Schenectady when the new house there is ready for opening. This will be in six weeks, according to Col. Butler. Dave Kraus will be manager of this house when it opens for burlesque Monday.

The arrangement with the Newark Shubert is for nine years. The Empire does not take a lease upon the house, but merely agrees to furnish its attractions upon a basis of specific payment, probably some sharing agreement. The same arrangement is presumed to obtain in relation to the Brooklyn house. The contracts were executed by the Shubert Brothers and the United States Amusement Company (the corporation which operated the house for advanced vaudeville). Harry Hymes, a Newark man, is to be the new resident manager.

BAKER, ROCHESTER, QUITS.

Rochester, Nov. 29.

The Baker Theatre closes its brief season of "Advanced Vaudeville" this coming Saturday night. The future of the house is still in a state of statu quo.

It is understood that the lease of the house has been offered to J. H. Moore, lessee of Cook's Opera House, but whether he will take or not is a question. Richard Baker, the resident manager, has not announced his plans for the future.

ROBT. ROGERS AND LOUISE MACKINTOSH.

On the front page is a picture, in character, of Robt. Rogers and Louise Mackintosh, who have made such a splendid showing in vaudeville with their laughing playlet called "Out of Sight."

It is a polite, refined, full-dress affair, in which there are over sixty laughs in the twenty minutes that it plays. They are now on the Inter-State Circuit and their sudden rise to stellar honors is quite interesting. At Montgomery, Ala., the opening house, they were almost an unknown quantity and were sent on to open the bill. Then things happened and they were given the feature place for the night performance.

The next place was Mobile, Ala. The billing read "And Six Other Good Acts." "Out of Sight" was one of the "Other Six," until the Tuesday papers said it was "The Feature."

On reaching Birmingham, the billing was found to read: "Special—Engagement Extraordinary—Robt. Rogers and Louise Mackintosh, In Their Laughing Playlet, 'Out of Sight.'" That is the best proof of real merit.

BEHMAN SHOW HAS A RECORD.

The Behman Show (Eastern Burlesque Wheel), now under the management of Jack Singer, broke all records at the Gaiety, Brooklyn, last week, playing to about $6,200 gross. It was estimated that $2,500 worth of business had to be turned away for lack of capacity. This is all the more striking from the fact that the show did not carry any added attraction.

The Folies Bergere, a new first class concert hall in Berlin, which was to have opened November 16th with Maida Manola Hurst, wife of Everhart, the hoop roller, as a feature, postponed its premier to December 1st. Some alterations demanded by the municipal authorities caused the delay.

NEW CHICAGO HOUSE JAN. 13.

The new Hyde & Behman theatre in Chicago will open January 13. It is situated on Halstead street in that city, and has been in course of erection since the early Spring.

The theatre will probably be called the Gayety, and will play only the shows of the Eastern Burlesque Wheel, giving that circuit three abodes in the Windy City. The other two are Euson's and the Trocadero.

The show has not been selected which shall open the new theatre.

There will be no new show placed on the Wheel for the Chicago theatre. The "return dates" to be played by the Eastern shows will be reduced to one in this way for the present season. With the opening of the new Montreal theatre now building, the one return will be taken up, leaving the shows coming Eastward towards the closing of the season without a repeat for the final weeks.

These two new houses, after Toronto opens Dec. 9, will give the Eastern Wheel thirty-six full weeks. With the four more cities contemplated for next season, the route sheet will then be fully recruited up to its capacity of forty-weeks without a return date.

PLAYS FOR BURLESQUE PIECES.

It is said the Western Burlesque Wheel has entered into an arrangement with the Shubert Brothers to use several of their musical plays as burlesque pieces next season.

Comedies of similar character to "The Orchid" and "The Earl and the Girl" will be taken by the burlesque people after their usefulness as first class productions has been exhausted by the legitimate managers.

The Western Wheel has experimented with one or two pieces from shows playing combination houses. "Belle of Avenue A" and "Bankers and Brokers" are now in use on the Wheel.

MAY REBUILD SCRANTON HOUSE.

Scranton, Nov. 29.

There is a report here that the Star, managed by Alf. G. Herrington, will be torn down and rebuilt before the next season shall have passed away.

There is burlesque opposition here, the Gayety, a new Eastern theatre, lately having opened its doors.

The Star, however, seems to be the established headquarters for burlesque patrons, and the opposition is having work attracting attention.

DESSAUER IN ADVANCE.

"The Behman Show" will have for an advance man commencing next week, Sam Dessauer, who has closed his engagement in a similar capacity for "Wine, Woman and Song."

Mr. Dessauer says he is willing to wager that "The Behman Show" will have the best "openings" (Monday performances) of any burlesque company on the road after he is started. Dessauer is well known and popular all over the country.

R. G. Knowles, unable to play the Shubert, Kansas City, this week through contracting a heavy cold, has recovered, and will be at the Garrick, St. Louis, commencing Monday.

NEWEST GAYETY OPENS DEC. 9.

Toronto, Nov. 29.

The beautiful new Gayety Theatre, conceded to be the finest and most up-to-date house devoted to burlesque on this continent, will start its season on Dec. 9. The Toronto Theatre Co. is the proprietor.

Thomas R. Henry, of wide experience in the show line, will be the resident manager.

The house presents an imposing and gorgeous appearance. The interior has a pleasing appearance in crimson. The lobby is in ivory and gold. The house is carpeted throughout.

There are 12 boxes and the seating capacity will be about 1,500. There is a handsome retiring and cloak room for the women, coat and smoking rooms for the men.

The artists are well looked after, the dressing rooms being models of comfort and safety. The theatre is fireproof throughout.

Manager Henry will not permit smoking at the Friday matinee or night (amateur night) performance.

The house cost $140,000. The Eastern Wheel shows will be the magnet to draw. "The Mardi Gras Beauties" is the opening attraction.

HARRY MARTELL ILL.

It will probably be several weeks before there is a meeting of the committee which has in charge the settlement of the disagreement between Walter Plimmer and the Empire Circuit Company, for whom he is booking agent. This is due to the serious illness of Harry Martell. Mr. Martell was taken sick just after the series of meetings of Empire directors last week. For a few days the doctors feared that he would suffer a serious attack of pneumonia.

He was reported yesterday as being on the road to recovery, but the doctors had warned him that he could not venture to resume business in less than two weeks, and probably longer than that. Mr. Martell is still confined to his bed.

He is chairman of the committee having the Plimmer matter in charge, the other members being Maurice Jacobs, T. W. Dinkins and Tom Miner. They will decide upon what is to be done as soon as Mr. Martell recovers.

DAVE KRAUS WITH THIESE.

Now that Dave Kraus has retired from his connection with the firm of Sullivan & Kraus, he will devote his attention to the promoting of theatrical ventures in partnership with Mortimer M. Thiese, with whom he was associated in "The Two Islands."

"DUCHESS" OLIO ADDED TO.

The olio of the "Dainty Duchess" Company was added to this week when the act known as "Au-To-Bes" became a part of the vaudeville section.

Helena May, who has been singing songs to fill up the olio, will now have a rest between the pieces. "Au-To-Bes" was originally intended for a "girl act" to play the K. & E. time, having been prepared by Jos. Hart. The "Advanced Vaudeville" promoters reversed their opinion about "girl acts" of their own production, and the "Au-To-Bes" for a while played in "Two Islands" at the Circle, but did not save the show.

TRAVELLING ROAD SHOW MAY BE THE THING

The "Combination" and "Rep" Legitimate Circuits Said to be Encouraging the Formation of Travelling Shows to Play in Their Houses. Julius Cahn Organizing Musical Comedy Pieces.

The indications this week were that the legitimate circuits of "combination" and "repertoire" houses, extending from Maine to the extreme of the Middle West, were preparing to afford havens for any number of travelling vaudeville shows which may be organized.

One of the first to go on the road is a show placed together by Vion & Lowe, the agents, which opened at Asbury Park on Thursday. From there it has been routed for several weeks, playing night-stands, three-days and whole weeks.

It was rumored that Stair & Havlin, Julius Cahn and what is known as "The Ohio Circuit," including the former houses of the M. Reis circuit, with several others lately placed in one big merger, would supply the time for any number of travelling shows, and even play vaudeville on their own account, selecting certain towns and cities most likely to prove profitable.

No confirmation could be secured of this rumor, and although it was pointed out in the reports that the general opinion regarding the Klaw & Erlanger-United settlement provided that no houses owned or controlled by K. & E. should play vaudeville in opposition to the United for the next ten years, it was said that none of the circuits mentioned in connection with the latest scheme to engage the artist was affected by any agreement Klaw & Erlanger might have made.

It was also rumored that plans were being quietly laid for the formation of an independent vaudeville circuit through these legitimate houses, and that it would develop into a substantial reality after the first of the year.

Ed. Bloom, general manager for Julius Cahn, who has the booking for 247 theatres, when seen by a VARIETY representative, and informed of the various reports, said: "There is nothing in the story as far as I am aware or Julius Cahn is concerned. We are ready to book any attraction in our theatres which it is believed will prove a drawing card. We don't care what the nature of the entertainment may be; vaudeville is just as good as any other kind if it brings the returns. Our stand has never changed in this matter. We have always been open to book vaudeville combinations, and will continue to do so.

"As a matter of fact, we are a vaudeville consumer. In many of our theatres where repertoire companies are playing, we give vaudeville between the acts, employing from forty to fifty members weekly.

"We have no differences with either the United Booking Offices or William Morris, and secure the acts required for our houses wherever the most advantageous.

"We are organizing about from ten to fifteen musical farces which will play over our time, commencing next season. These will require many acts, and will be headed by well known variety favorites.

"Rooney and Bent and Hallen and Fuller have already been engaged. Jesse L. Lasky will have charge of several of the productions, and from four to six acts will be engaged for each."

MYERS EXPECTS 3 HOUSES.

B. A. Myers will leave New York the first week in January for a two months' tour of the West Indies. Mr. Myers declared that before leaving he will have completed arrangements by which the control of three theatres will pass to him, but would not say to what use he proposed to put them.

Mr. Myers is already interested in the Bayonne (N. J.) Opera House, which plays dramatic attractions.

COMING STARS AT NEW YORK.

With the departure of Harry Lauder from the New York for home next week a list of previous star favorites for future appearances at this house has been scheduled, some for return dates.

Susanne Adams, the operatic prima donna, will be the feature week Dec. 9, and Louis Mann, in his farcical sketch, two weeks after (Dec. 23).

Vesta Victoria will make a return visit, as will also Hetty King. Karno's Comedy Company is down for a second visit, and Julian Rose reappears next week.

This will be the first time Misses Victoria and King have played at the theatre since the admission was reduced to $1.

Another warm favorite to repeat will be Grace Hazard in "Five Feet of Comic Opera." She will make another bow the week of Dec. 23, and will probably be featured by the management for the occasion.

Although not "boomed" previous to singing a K. & E. contract, Miss Hazard's striking success all over the "Advanced Vaudeville" circuit attracted favorable notice to the hitherto almost unknown young woman.

LIKES VAUDEVILLE BEST.

Denver, Nov. 29.

The Orpheum, Fort Collins, Colo., which opened Nov. 21 with legitimate bookings, may play Orpheum Circuit vaudeville attractions, according to rumor. William Faversham in "The Squawman" was the opening feature and several other dramatic productions have been booked into the house, but it is said that the dramatic policy will give place to the two-a-day before the end of the present year.

"The Futurity Winner" missed the Monday performances at Keith's, Cleveland, due to a wreck on the Norfolk & Western, delaying it nine hours. A damage suit will be brought against the railroad if the damage sustained is not compromised.

BECK LEAVES FOR EUROPE.

The "Mauretania," sailing to-day (Saturday), will carry Martin Beck, General Manager of the Orpheum Circuit. He will remain two weeks on the other side, spending Christmas with his family, who have been making an extended stay in Paris.

Before returning Mr. Beck will visit Berlin also, making the trip in his motor car, which he left in the Parisian capital for the use of his folks.

While abroad, and this is one of the objects of his trip, Mr. Beck will witness the performance of two plays, with the view of producing them in this country.

One production will be brought over intact, according to Mr. Beck, and the other will be produced here by him, together with Klaw & Erlanger.

Mr. Beck's announcement of his intended retirement from vaudeville to become a legitimate producing manager, as printed in VARIETY last week, caused much discussion. The Orpheum's General Manager reiterated the assertion before leaving, saying his present trip for the purpose of securing the foreign plays was the first step in this direction.

The bookings of the Orpheum Circuit, Mr. Beck said, would be entirely left to C. E. Bray and Frank Vincent, with Anton E. Johnston in charge of the foreign acts.

His successor as general manager would be duly announced, Mr. Beck stated, when a selection shall have been made.

He declined to say who it would be, but the impression is that Mr. Bray will receive the choice.

KARA GOES HOME.

Kara, the foreign juggler, left for home (Germany) on the "Kaiser Wilhelm" last Tuesday, leaving behind fifteen unfinished weeks of a K. & E. contract and a disappointed agent.

Richard Pitrot is the agent. Mr. Pitrot knew nothing of Kara's decision to evade long jumps and two shows a-day by sailing, until the juggler was about to leave.

Kara became dissatisfied, and regardless of the $350 weekly he could draw, the German went home.

He was booked for the Shubert in Kansas City, and Manager Walter Sanford of that house apologized for his non-appearance when he failed to show up.

LEASE ROBINSON'S IN CINCINNATI.

Cincinnati, Nov. 29.

Robinson's Opera House in this city has been leased for a vaudeville theatre. The papers have been signed, and although Jno. B. Davis, agent for the property, denies it, it is a fact nevertheless.

Mr. Davis admits he has been in negotiation with several people, but declines to confirm the report, of which VARIETY has positive information.

The lessee is stated to be a New York man, who will open the theatre very shortly.

Robinson's was lately the scene of the ill-starred venture of Hashim's light opera.

Brindamour, "the jail breaker," plays his first engagement under the twenty-five weeks' contract he holds from Klaw & Erlanger next week, when he is listed for Proctor's, Elizabeth.

SPREADING OVER SOUTH.

The newly formed combination of managerial firms for the playing of vaudeville in Southern territory has forged ahead with its operations until there is in sight for next season a circuit of nearly ten houses in that section alone.

The business name of the new concern is "Weber & Rush & Wilmer & Vincent," two prominent firms playing vaudeville in the East, and booking through the United Offices.

Weber & Rush are the managers of the Orpheum, Atlanta, lately opened. At the same time, they had fixed upon locations in several other Southern cities, which Wilmer & Vincent announced they intended playing vaudeville in, also.

The two pairs of managers then came together under an agreement to jointly organize a Southern circuit of variety houses, and other than Atlanta and Norfolk (Colonial), now open, Weber & Rush & Wilmer & Vincent have leased the Grand Opera House, Chattanooga, and will build in Knoxville.

Plans for other theatres below the Mason and Dixon line have matured.

TED MARKS' "SURPRISE."

To-morrow (Sunday) night at the American theatre will occur the 500th concert offered by Ted Marks, the international impresario.

Mr. Marks has provided a big show for his patrons, and will top it off with a "surprise," the name of the act not being revealed, although the "star" of the evening will undoubtedly turn out to be Harry Lauder, the Scotch comedian. Mr. Lauder will appear unannounced, and it is the only engagement outside the New York to be played by him.

Other features of the program will be Max Freeman's first vaudeville appearance in the comedy sketch "Swell Moe." Mr. Freeman was formerly in the support of Grace George. Amber Lawlord also makes her initial bow in "A Lesson in Hold-up," and John Ardizone, who recently left "The Rich Mr. Hoggenheimer," will offer a musical monologue.

T. M. A. BENEFIT AT "HIP."

Charles C. Shay, who has in charge the entertainment for the benefit fund of the T. M. A., Dec. 8, has reported that $2,000 has already been realized from the program privilege.

Among the artists who have signified their willingness to appear on that occasion are Vesta Victoria, Blanche Ring, "That" Quartet, "Pianophiends," Bailey and Austin, Gardner and Somers, the circus acts in the new Hippodrome show, Meyer Cohen and quartet and Gus and Leo Edwards.

NO "BAR" ON THIS ACT.

Keefe and Pearl are playing Harry Davis in Pittsburg this week on a United Booking Offices' contract, although they hold a Klaw & Erlanger agreement for 25 weeks, of which they have played but seven.

The Pittsburg engagement is not played under the K. & E. contract, but was booked separately. The unexpired agreement has been placed with the White Rats and is awaiting the decision of that organization. The act has secured no other time beyond the Pittsburg engagement.

CONTRACT CLAUSE SET ASIDE.

By a decision just handed down the Appellate Court of this State makes the familiar clause in theatrical contracts describing acts as "special, unique and extraordinary" practically useless in case of subsequent litigation.

The case in point was an appeal from a restraining order, granted by the lower court, against Gus Reed, of the Big City Quartet, and secured by Lew Dockstader. Reed was under contract to the Dockstader Minstrel Company, but retired without the latter's consent, alleging ill health. Thereupon Dockstader moved for an order restraining Reed from giving his services to any other person, basing his action on a clause in the contract in which Reed agreed that his services were to be considered as "special, unique and extraordinary," and further agreed that in event of a breach an injunction might issue against him. On this point Justice Houghton, of the Appellate Division, who wrote the opinion in which all the Justices concurred, made this comment:

"Notwithstanding the agreement of the defendant, we think the facts did not warrant the granting of an injunction. Parties to an agreement cannot contract that courts will exercise their functions against or in favor of themselves. Whether or not a court will so exercise its powers is for the court itself to determine."

Stripped of its legal verbiage this means that even if an actor has signed a contract containing an acknowledgment that his services are "special, unique and extraordinary," he can nevertheless bring evidence before a court to show that this is not true, and the manager who issues such a contract is under the necessity of proving the condition, notwithstanding the defendant's admission. In short, the presence or absence of this common clause in a contract is a matter of no importance.

When the temporary injunction was granted against Reed, William Grossman, of House, Grossman & Vorhaus, his counsel, requested that the operation of the order be suspended, and so it happened that Reed was able to work with the Big City Quartet, although there was an injunction against him in existence.

In discussing the new principle as set down in this case, Lawyer Grossman said this week:

"I have always maintained for a great many years that the insertion in a contract of employment of a covenant on the part of the employe that his services are special, unique and extraordinary and cannot be replaced, etc., is not at all conclusive or binding upon the court, and that parties to an agreement of employment cannot oust the court of its right to pass independently upon the facts. This is the first time in which the proposition was squarely presented, and in which the court has rendered a decision squarely upon the point.

"So far as the application of the decision to vaudeville contracts is concerned, it is probably not nearly so sweeping as one might imagine. Vaudeville is full of *specialists* who have become identified with some particular, peculiar and unique specialty, rendering services in connection therewith which, while they may be imitated, cannot be duplicated, or wholly replaced.

"While this decision renders nugatory the clause in a great many contracts now made with actors, it does not do so in every case."

AUSTRALIAN'S FIRST "SKIRMISH."

Sydney, Oct. 14.

The Australian Vaudeville Association had what may be termed their first little skirmish last week, when they made a very effective boycott on the Sunday concert boats.

The boats are run by a company which engages the artists it pleases. Usually the low-salaried ones suit the requirements, the audience simply having to tolerate the acts. As the A. V. A. minimum wage is a little in excess of that paid by the monopolists, the recognized artist received his *conje*, and the lesser lights (who in the great majority are men in good positions) retained.

The association circulated dodgers explaining their case and the public was much in sympathy with the movement. Those few who did go down on the boats gave the "black-leg" artists a very warm time of it.

SUNDAY SHOWS DESPITE LAW.

Seattle, Wash., Nov. 29.

The Supreme Court of this State has declared the law forbidding Sunday theatricals to be constitutional.

As, however, there is no public sentiment in favor of the enforcement, theatre managers are not worrying over the matter and performances will be given as usual.

The prosecution of the case originated not in any attempt on the part of the public to have theatres closed on Sunday, but because of a local fight resulting over the closing of saloons. The saloon keepers thought that by dragging the theatres in, they could secure the non-enforcement of the law as far as they were concerned. Such was not the case, the saloons being closed, and the theatres remaining open.

INDIANAPOLIS HOUSE OFFERED.

The Majestic, Indianapolis, now devoted to dramatic stock, has indirectly been offered to the Oppenheimer Brothers, who hold the four vaudeville theatres in the West, formerly operated by K. & E.

The owners of the Majestic figured that their house would furnish the brothers with a good stand should they continue vaudeville in accordance with their announced intention. The Majestic has a seating capacity of 1,100. The Oppenheimers have not yet returned their answer.

The Grand Opera House, Indianapolis, plays vaudeville under the management of Anderson & Ziegler, who control the Columbia, Cincinnati, also.

THIRD AVENUE AGAIN VACANT.

The Third Avenue Theatre is again to let, and there is talk of turning it over to stock burlesque, although the gossip connects no name with the enterprise.

J. B. Morris tried popular priced vaudeville there for several months, but finally gave it up. He subleased the place to the people who operate the Baker-Brown Stock Company in New Orleans, and stock dramatic productions were next tried. This experiment lasted five weeks but was a failure from the start.

Jack Roland, the basso of the Empire Comedy Four, left the quartet at Amsterdam, Holland. Mr. Roland intends to produce a large act in London requiring ten people, and went to that city for the purpose of doing so. The fortune inherited by his wife just before the act left this country furnishes the capital for Roland's long cherished scheme.

ACTORS' UNION STRENGTHENED.

The position of the Actors' Union has been considerably strengthened as a labor organization by the passage in the American Federation of Labor convention at Norfolk last week of the following resolution, introduced by Harry DeVeaux:

Resolved, that it is hereby conceded that all parts of a theatrical production occurring behind the footlights and in front of the scenery after same has been placed in position by the stage mechanics, the same being specialties, acts, illusions, acrobats and any and all form of entertainment presented as such in any theatre, music hall, circus, fair ground or park in which any form of entertainment is produced, shall be under the jurisdiction of the Actors' National Protective Union.

This, while it seems only to define the jurisdiction of the Actors' Union, in effect makes it impossible for the American Federation of Labor to grant a charter to any rival organization which may seek to creep into the field now occupied by the Union. Had this rule been in effect at the time of the strike of the chorus people at the Metropolitan Opera House last year, the clash between the Union and the musicians would not have occurred.

Another move of the Actors' Union was the reopening of the dispute as to whether the moving picture operators were to be considered as under the jurisdiction of that body or the National Alliance of Stage Employes.

The last decision of the Executive Council, A. F. of L., was against the Actors' Union, but at its next meeting in Washington in January the whole matter will be retired. During the convention a harmony agreement was entered into between the Stage Employees' and the Actors' Unions.

CHARTER TO NEW A. P. U. LODGE.

All the preliminaries being accomplished the St. Louis Lodge, Actor's Protective Union of America, was granted a charter this week and the officers installed with fitting ceremonies.

The lodge, which draws its membership from the acts playing the Middle Western circuits, starts with a roll of 350 names, while 75 others are on the waiting list.

KEENEY CHANGES POLICY.

New Britain, Conn., Nov. 29.

Frank A. Keeney, who has been managing vaudeville in this town, has decided upon a change of policy for the house.

The orchestra has been given notice to quit, and there will be a moving picture show, with a couple of variety acts as an extra inducement offered, in the theatre hereafter.

Admission will be five and ten cents. The seating capacity of Keeney's here is 1,600.

BERNSTEIN OUT.

Freeman Bernstein, erstwhile New York booking agent for the Sullivan-Considine Circuit, completed the transaction this week whereby he retired from connection with that vaudeville firm.

Mr. Bernstein will leave for Bermuda, where he will spend a month's vacation.

MORE ACTS TRANSFERRED.

The Klaw & Erlanger headquarters have transferred twenty more acts to the United Offices for next week (December 2), and ten for the week of December 9.

The list of the latter number, which was delivered to the United last Saturday, is said to have caused some warm words. It is reported the United remarked point-blank when the acts were handed over that no more would be received from K. & E. until they should have closed all their vaudeville theatres.

This is denied, however, and the fact stated to be that upon the delivery late Saturday, all the managers had left for their homes. The United thought it might be inconvenient to place the acts for that reason, but accepted them, and did so.

No announcement of any more closing on the Klaw & Erlanger circuit was made during the week, excepting the Shubert, Newark, N. J., which goes over to the Empire Circuit (Western Burlesque Wheel). As far as known, the next to drop out of vaudeville will likely be the Auditorium, Chicago. That may occur Dec. 30 or week of Jan. 6. Any house, however, taken out suddenly would not be unexpected.

FOREIGN ACTS TO COME.

There are still remaining about twenty-five foreign acts engaged by Klaw & Erlanger, which have yet to play their American contracts.

These will arrive at different times in the future, extending into next season.

Among the first of the batch to play will be Whit Cunliffe, Fred Zobedie, Millie Flexmore and Nillson and Dog, during December. Fred Zobedie is in this country at the present time.

In January, Marie LaBella, Mlle. Marnac, Little Pich and Maestro and Oretta will arrive.

For February have been booked Arthur Prince, Ida Renee and Cole and Rags.

Alice Lloyd, McNaughton Brothers and Maud and Sid Wood are due in March, while in May, Gobert Belling is due.

From then on until Sept., '08, there will be importations under existing contracts, some of which call for the appearance at the beginning of the Fall of Amy Anderson and Company, Severes Schaeffer, Adelman Quartet, The Kellinos, The Traplells and Willing Brothers, to be followed by Artois Brothers in October and Griffith Brothers in December.

NEVA AYMAR "LOANED."

Neva Aymar has been "loaned" by Jos. Hart to "The Rich Mr. Hoggenheimer," where, in about a week, she will replace Georgia Caine. Miss Caine leaves to create a part in "Miss Hook of Holland," the new production.

Mr. Hart had Miss Aymar under contract, and she was leading his act "The Dancing Daisies," which has been taken off for the remainder of the season.

When the vaudeville situation shall have sifted down to allow daylight to enter, Mr. Hart may re-claim Miss Aymar, placing her at the head of one of the numerous acts he has in mind, and will produce upon the opportunity arriving.

Ada Lewis had an offer for vaudeville but would not leave "Fascinating Flora" for it.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Houston, Tex., Nov. 23.

Editor VARIETY:

I read with interest the remarks in your last issue of a manager, quoted as saying that the "typewriting agent" will be at a discount, while encouragement shall be given to the "producing agent." Hope that implies new ideas and originality will be welcomed in vaudeville as they never were before.

But let it not be forgotten that all the gray matter in vaudeville is not centered among the agents. Producing artists are just as common as producing agents, and deserve every bit as much encouragement.

Meanwhile the writer is in no way antagonistic towards the man who hustles for dates. Some agents do real work for their clients, keep artists busy and their salaries up, often having a gift of salesmanship usually lacking in the artist.

These deserve encouragement, certainly from the artists, if not the manager. But let us hope that the middleman who, in bygone days, exacted toll from the artist for work which the latter got for himself, has gone, never to return.

O. F. Fiske,
Of Fiske and McDonough.

Rock Island, Nov. 20.

Editor VARIETY:

I signed with the William Morris office in Chicago to play my musical comedy sketch at the Elite, Rock Island and Davenport, week Nov. 11. We played at the Elite, Rock Island, until Wednesday night, when I was informed by the manager that it would be impossible to use our act balance of the week in the Davenport house as they had Jewell's Manikins there for entire week and could not give us stage room. We would confer a *great favor* on the management by terminating our engagement, and accepting a half week's salary.

I told him I would be pleased to terminate if he paid us the full week's salary as per contract. This he refused to do and gave three days' salary, with commission deducted and I receipted for same on account.

We presented ourselves for rehearsal Thursday morning at the Elite, Davenport, to play balance of the week as per contract, and were informed by the manager that he could not play us. I told him we would do two single acts instead, or put on the sketch, and do the best we could in the space he could give us. He refused to play us or give us balance in the week's salary.

I immediately brought suit against the firm of Friedenwold & Berkell. Up to this writing the matter has not been settled. Heretofore I have been led to believe that a Morris contract was to be relied on.

Marguerite Newton,
For Marguerite Newton & Co.

Montgomery, Ala., Nov. 27.

Editor VARIETY:

The complexion of Leon and Adeline's letter in VARIETY recently regarding the "swearing tent" reflects the information that I furnished in previous letters. It was not used prior to "A Hole in the Ground." What right has Mr. Harrigan got to give away other people's property?

At the present time that piece of business belongs to me, and the next time I bring the tent to town the five choosers mentioned should attend as I have the big "prop." hat full of more hits.

Arthur Huston.

Paterson, Nov. 26.

Editor VARIETY:

In your issue of Nov. 23 the question of priority arises between Eddie Clark and ourselves as to the billing matter "Philosophical Comedians."

You say Mr. Clark has been using it this season. Well, I have used it previous to that. I ran a series of advertisements using that title, "The Philosophical Comedian," from April, 1905, to April, 1906.

I realize that Mr. Clark does not make any claim, and I do not wish Mr. Clark to think that we are "choosers."

Jack E. Magee,
Of Murphy and Magee.

NORWORTH CUTS "LOCAL."

Philadelphia, Nov. 29.

According to a story in the "Public Ledger" Jack Norworth has been ordered to omit from his topical verses in "The Wise Old Owl" song which he is using with his monologue at the Forrest this week, all references to Philadelphia which reflect on the dignity of the City of Brotherly Love.

Norworth's offense is in the nature of lese majeste, when it is remembered that Mayor Reyburn represents the city in the partial partnership existing between the transit company and the municipality.

On Monday the transit company issued an order closing the "left-hand" gates of the trolley cars, and Norworth used a verse about it in his song. Mayor Reyburn is not reported to have made any personal reference to this one verse, but that word came from one "higher up" to the effect that the "gate" song should be dropped goes without saying.

Norworth thought he was doing the city and public a service and the verse got the laughs good and plenty, but Jack declared that he did not care to run the risk of losing a theatre license for K. & E. and dropped out the verse. The cars are still running with the "left-hand" gates closed, and the denizens of the Quaker City are displaying an unusual amount of alacrity dodging around to the right side of the cars.

WHOLE BILL TO SUE.

Milwaukee, Nov. 29.

The entire bill, headed by Hardeen, "the jail breaker," playing the Shubert last week, says Klaw & Erlanger will be sued by each act for deducting $5 for the transportation from Rockford, Ill., to this town.

A special car was engaged for $210, and the show opened on time. A wire is said to have reached the theatre from New York to deduct $5 from the salary of each act, and this stirred the anger of the artists, who pooled their grievances.

Jos. Hart has seven acts playing around New York City this week.

Morris Writes "K. & E. Acts"

The letter below was received from William Morris this week by an act holding a contract issued by Klaw & Erlanger. From the mimeographed copy the same communication was probably mailed to all artists booked by Mr. Morris on the Klaw & Erlanger circuit.

In the letter Mr. Morris disclaims responsibility for any complaints against the firm, claiming he acted as agent only, and directs the artists' attention to the fact that the K. & E. contract held is a valid one, and to continue playing under it until the expiration. He advises against accepting any other contract for it.

"New York, Nov. 26.

"Dear Sir:

"I am receiving many complaints from acts regarding lay-offs, non-payment of excess fares and baggage and various long jumps unsatisfactory to performers.

"These complaints are made to me as though the correction of any abuses rested with me. I wish to state to you that I have acted only as agent for you and the firm of Klaw & Erlanger. I have secured for you and for said firm a thoroughly valid contract, which, according to the best legal authority I was able to secure, is absolutely binding on the parties to it. I desired this done for your protection as well as Klaw & Erlanger's.

"I am not responsible for your routing, lay-offs and other complaints. You have entered into a contract with Klaw & Erlanger which you will undoubtedly be compelled to observe.

"Klaw & Erlanger have always claimed that they would strictly adhere to every contract signed by them. I therefore desire to warn you to carry out your contract to the letter, and under no circumstances to permit anyone to convince you that in any respect Klaw & Erlanger would act dishonorably toward you or expect you to give up their iron-clad contract in exchange for a different contract with other people, which latter contract may be illegal and ultimately act to your disadvantage.

"Yours very truly,

"(Signed) WILLIAM MORRIS."

K. & E. NOTIFYING ACTS.

The Klaw & Erlanger acts consigned to the United Booking Offices for engagements under the terms of the agreement entered into between the vaudeville factions at the settlement, are receiving notifications weekly through the K. & E. headquarters where they are to play the following week on the United circuits.

The United prepares the list generally on Monday. On Tuesday, after its receipt by the K. & E. offices, a letter or wire is sent each act informing it of the next stand.

It is expected that within a short while the United will route the "K. & E. acts" for the remaining time on their contracts, when further weekly notifications will be rendered unnecessary.

FISCHER HAS NOT LEFT.

New York still holds Clifford C. Fischer, the foreign booking agent. Mr. Fischer was to have sailed a week ago, but remained, he stated the other day, to be present when his suit against William Morris, for a share of all commissions received by Mr. Morris through the engagement by Klaw & Erlanger of foreign acts, comes up in the Supreme Court.

This case was reported settled by both Messrs. Morris and Fischer, but the proposed overtures fell through. Fischer claims he has a contract appointing him exclusive agent for Europe of Mr. Morris, and entitling him to a share of all commissions received.

This Mr. Morris does not admit, and says the case will be contested.

Bonnie Thornton is playing this week at Proctor's, Elizabeth, her first vaudeville engagement in three years. Miss Thornton has a new act, carrying a pianist with her.

WHITE RATS DIFFER.

During the week many reports spread of internal differences existing in the White Rats of America. The regular meeting one week ago Thursday evening was reported to have been a stormy gathering, and a special meeting was held the day after.

Opposition to the policy adopted by an officer, high in the council of the organization, is rumored to have caused the agitation, and some definite step was expected to settle the dispute at the meeting held on Thursday of this week.

A rumor to the effect that this officer had resigned was unfounded, and it is understood he has no intention of leaving his post.

The point upon which the difference was based is purely an argumentative one for the lodge members, it is said.

NEW "HIP'S" OPENING DATE.

Max Faetenhauer, manager of the Cleveland Hippodrome, now building, was in the city during the early portion of the week. The manager said while here that the Hippodrome would open either Dec. 23rd or 30th.

The building has been completed to the point where the decorators are now at work on the interior.

A variety bill will be the amusement at the big place, and it will be booked by William Morris, who holds a contract with Mr. Faetenhauer to do so.

The manager said he would have two productions of his own in the initial program, but had not yet made up the entire bill.

The Two Pucks have been obliged to cancel all their time around New York and on the Orpheum Circuit owing to the serious illness of Eva Puck.

LONDON NOTES

LONDON, Nov. 16.

Last Thursday all roads led to Shepherd's Bush Empire, where Moss Empires gave roundly six hours of "trial show" torture to nearly 60 turns, supposed to be the *creme de la creme* of 2,000 eager aspirants who wrote from all over the kingdom. The process of weeding out had been going on for some days, and every turn had been thoroughly rehearsed, so no eggs were spilled. The hall was filled with 3,000 people, managers and agents galore. Oswald Stoll sat in a box, monarch of all he surveyed. The whole program was "much of a muchness," the majority of the applicants lacking in original initiative, and making slavish copy of the mannerisms and gestures of established favorites. Most of the women yielded to the fatal fascination of the "coon" song, admitted to be quite overdone. The men who sat in the seats of judgment shook their heads at most of the turns, exclaiming "No good," "Been done before," "Can't dance" or "Can't sing." The general note of the show was mediocrity, turns so middling good that bad were better.

A few professional turns "new to London" were mixed in. There were three female trumpeters from France, and a competent strong man from Antwerp. The cutest turn on the bill was not "new to London," having previously appeared at the Canterbury. This was a merry mite called Lily Shaw, who, dressed as a London "bobby," sang from Vesta Tilley's repertoire. The turn looked pretty and mischievous, and she will appear at the London Pavilion later. All in all the show turned out about as we anticipated in this column a few weeks ago. Some rather noteworthy people were among the eliminations, including an old Irish woman aged 102, who begged to be allowed to do a turn of her own. Stoll also turned down another Irish applicant who wrote in: "My business is bending red hot bars of iron with my naked feet, likewise swallowing red hot pokers and showing the 'Great Colliery Explosion.'" Another turned-down applicant was the "cobbler poet," who sent a masterpiece in ninety-six stanzas, which he stated he would like to recite himself. By courtesy of press agent Bennett we quote the following from one of his rejected addresses:

"The wreck we had to abandon, and leave it to its fate,
And make our way for the shore, or we might have been too late.
When at last we neared the shore, then we saw something in the sea,
And speculation it was rife as to what that thing could be."

Another hunt for talent is due one week later than this, and while the idea is praiseworthy enough one cannot help noting that London is full of real talent knocking vainly at the gates of opportunity, and in many cases stalled around and discouraged by the very same agents who went all the way to Shepherd's Bush to see less worthy turns. So runs the world.

Unfortunately the star turn did not eventuate. Under the blushing name of "James Murgatroyd of Oldham, mimic," George Robey was to have appeared and mimicked himself. But George was wanted at another place, and the busy law courts could not spare him for this pleasantry.

George Edward Wade (George Robey) had his "trial" in the Chancery Division before Mr. Justice Parker, instead of before Oswald Stoll. He had lately closed a contract for three years in pantomime, receiving per week in 1904 a salary of $650, and in 1905-6, an increasing figure of $700 and $750. Matinee performances were paid extra at the rate of one-fourteenth of the weekly salary. So far so good, but it seems that hidden away in the contract was an option clause, a thing we vainly fought against before the arbitrator, providing for extension of the contract. Last February Robert Arthur, his employer, asked Mr. Robey for another term of three years, to which the plaintiff was not prepared to accede. Mr. Robey wrote Mr. Arthur repudiating the option, and said he had only engaged himself for three years very reluctantly. He added: "I find in the contract a printed form, which refers to the option. I did not read the printed parts, but only what you wrote, because I thought I could trust you. You ought to have drawn my attention to the other parts, and not taken advantage of one in such a way." Mr. Arthur wrote expressing astonishment that the plaintiff had only just found out about the option, to which Mr. Robey retorted:

"I agree with you that a man should not try to get out of an agreement he has made, but I think also an honorable man should not induce another man to sign an agreement which does not accurately contain the contract made between them."

Cross examined, Mr. Robey said he had signed an agreement with the Theatre Royal, Birmingham, for the 1908 pantomime season at a salary of $1,000 per week. Robert Arthur declared that he distinctly told Mr. Robey that "after the three years I shall want an option on another year," and to that Mr. Robey agreed, expressing the view that the terms were "good."

His lordship held that the contract could not be set aside. He thought that Mr. Robey must have read the agreement, although, in consequence of his multifarious engagements, it was not unnatural that he might have forgotten it. He entered judgment for the defendant company with costs, and suggested that the salary for the fourth year should be $800 a week, if the option were exercised.

The news that peace has been signed twixt your two great lines of battle is welcome enough to some of the managers here, who were finally becoming rather alarmed at the exodus of artists from these shores. The remark now is, "We will see them all back here soon." As your correspondent noted some years ago the way foreign artists had of sticking around America, it may be that many who left these fog-bound isles will stay with you anyhow, if you only get over that awful financial panic. It is noted here that the Klaw & Erlanger deal was nearly coincident with the sudden tightness of money.

Last Wednesday morning burglars made a descent through a roof trapdoor to the premises of Francis, Day & Hunter, the well known song publishers here. They ripped open a safe containing about $500 in gold and a similar amount in notes, leaving the latter, perhaps because they are traceable. They then rifled the letter box, full of orders for pantomime songs, abstracting money orders, postal orders and checks. The burglars left an old pair of gloves they had worn to eliminate telltale finger prints, and are thought to be old hands.

At St. George's Hall next Monday Maskelyne and Devant produce "The Magical Master," involving an effect similar to that described in the legend of the fabulous Indian rope trick, where a boy climbs up a sky ascending coil and disappears in mid-air.

For early next month the Palace announces a "wordless play," which of course is plain English for "pantomime," introducing the mime Severin, and entitled at present "Conscience." Upwards of 40 panto artists will figure.—At Drury Lane next month "The Babes in the Wood" will interweave the legend of "Robin Hood and Maid Marian," and the woes of the "Old woman who lived in a shoe."—The Water Rats have a big benefit at the London Pavilion Nov. 25, which they announce in a witty bill.—Mgr. Nelson Francis took his first big benefit last night at the Brixton Empress.—The Lord Provost and the Councilors of Glasgow attended the opening performance of Bostock's Zoo Hippodrome, Glasgow, after its withdrawal from Moss Empires. Crowded houses and a good show have ruled.—The Music Hall Artists' Railway Association have elected Albert Voyce chairman and Fred Herbert vice-chairman, both extra good selections. Thomas Barrasford has been re-elected president of the Music Hall Home Fund, while Harry Bawn and Douglas White have been added to the list of vice-presidents.—Cinematograph films will cut a figure this year in some of the English pantomimes.

The opening bill of the London Coliseum will contain among others Albert Chevalier, Ernest Shand, Annie Purcell, Tom Hearn, Tiller's "Coliseum Girls," "The Living Ball" (a sensational novelty), a Parisian electric color dance by a new artist, humorous sketches by a Gaiety Theatre actor, an Arab troupe, and two teams of elephant football players in regulation colors and caps.

Horace Marriott announces (in a letter) that the Music Hall Benevolent Fund is dead, unable to keep up its payments to its pensioners, or grant further relief to the poor. It has been in existence just about an even 20 years, during which time it has distributed about $50,000, investigated over 1,000 applications for relief every year, and buried 110 poor professionals. The fact that it cost to distribute every pound is not mentioned. The cause of the decline of the Fund was the artists' objection to managers and agents on the committee, and their consequent withdrawal of support. A new Fund will be started by the artists (and for the artists) in connection with the M. H. A. R. A.

Stevens and Boehm are arranging a new act in which they will be known as "The Gentlemen Jugglers."

"SHAPIRO'S" ANNIVERSARY.

"Shapiro," the music publishing firm of Maurice Shapiro, generally known by the abbreviated title, is one year old to-day.

In that space of time Mr. Shapiro has attained the front rank among the music publishers, a position held by him before, when he was interested in several concerns prominent in the music trade.

Following a long absence on the other side, where he inaugurated the American style of promoting sheet music, Mr. Shapiro returned to New York about fifteen months ago, immediately planning another incursion into the field of words and music.

On Dec. 1, 1906, the doors of "Shapiro" were thrown open. Since that date a remarkable collection of songs, including popular hits of the most pronounced type, have been gathered in by the energetic publisher.

In addition to the selections which Mr. Shapiro has published in the past twelve months, there have been attached to his staff a most formidable list of writers. Some of the best known names among the builders of popular songs are on the Shapiro roll.

A specialty made by the music publisher of securing the publishing rights for songs sung by foreign artists on this side, prior to their first hearing in local theatres, was a departure for publishers, and the success achieved by Shapiro in this line has induced a number of other publishers to follow in his footsteps along these paths.

Musical pieces and light operas have also received attention from Shapiro until he has brought his publishing house in the short space of the first year into a position of influence which would be greatly envied by many a house many years longer in existence.

"Shapiro" celebrates the first anniversary to-morrow (Dec. 1). To commemorate the occasion, the publication of a rather clever idea on the "Merry Widow Waltz" has been announced.

BOOM TAKES ONE MORE.

Maurice Boom, with Al Fields, will open a second Unique Theatre, with moving pictures, illustrated songs and three vaudeville acts, beginning Dec. 16. The new establishment, which will be operated in conjunction with the house of the same name in Grand street, occupies a store on Avenue A near Seventh street, New York. The premises were formerly given over to a department store.

ANOTHER FOR GUS SUN.

Youngstown, O., Nov. 29.

The Gus Sun Circuit will receive an addition shortly when the Bijou Theatre, now being remodelled, opens with vaudeville as the attraction. The contractors who have the work in charge declare that they have the job well in hand and promise to turn over the completed playhouse in time for opening December 15.

H. H. Feiber, one of the United's foreign representatives, does not expect to again cross the Atlantic in search of new acts before next Summer.

Wilson and Dog, a foreign act, booked for the K. & E. Circuit, opens at the Auditorium, Chicago, December 8.

PANTAGES TO INCREASE.

The Pantages Circuit of vaudeville theatres in the Northwest, booking in conjunction with those of the Western States Vaudeville Association, will have at least ten houses by the opening of next season, according to reports reaching here.

Alexander Pantages, the manager, is a Greek, and has been playing several shows daily in his houses, sometimes exceeding three. He is now building at Vancouver, and has houses at Portland, Seattle, Spokane and Tacoma. The remainder will be placed in towns conveniently adjacent.

With the additions, and the circuit recruited up to the number wanted Mr. Pantages is said to have expressed a desire for a two-a-day circuit, with prices gradually increased with the betterment of the bills until the admission scale shall have reached seventy-five cents at least.

This Pantages will do, sooner or later, if the information he imparted to a visitor in a recent conversation is to be relied upon.

"PROFESSIONAL COPY" EVIL.

Chicago, Nov. 29.

Harry Newton, of the Will Rossiter staff, has written a letter to all the prominent music publishers, asking co-operation in devising a scheme whereby the "professional copy" evil may be eliminated.

Hundreds who are not entitled to professional courtesy make the rounds of music publishers weekly, and load up with artists' copies; in many cases these are taken out and traded for drinks and cigars.

All sorts of subterfuges are indulged in to secure music for nothing, and it is difficult for professional managers to discriminate sometimes. The evil has now reached a point where something radical must be done.

Homer Howard, of the Remick forces, is also active in the matter, and looks for something to develop from the agitation which will curb the nuisance.

LAUDER'S OWN PART IN PANTO.

When Harry Lauder, the Scotch comedian, leaves here, which will either occur on Dec. 9 or 12, he goes direct to the Liverpool Hippodrome to take a part especially built for him in the Christmas pantomime of "Cinderella" to be presented there.

Mr. Lauder has reserved passage on a boat sailing Dec. 12, and if he sails on that day, next week will be played through by him at the New York. If the Scotchman decides to leave next Saturday, his engagement will terminate Friday night, and Vesta Victoria will fill in the feature spot for the balance of the week.

To-night (Saturday) Mr. Lauder will be the guest of honor at the dinner given by the Society of St. Andrew.

GAVE THREE HOLIDAY SHOWS.

Boston, Nov. 29.

An innovation was introduced at Keith's yesterday when a special holiday matinee was given. It started at 11 o'clock and ended at 1. After this performance the management gave a luncheon to its employees, and following the regular afternoon show from 1:30 until 5, a Thanksgiving dinner was spread in the long lobby on the lower floor.

WOULD LEASE AMERICAN.

St. Louis, Nov. 29.

It is understood here that Tate & Middleton, the managers of the Columbia, offered to lease the new American Theatre, intended for vaudeville by the American Theatre Company (Oppenheimer Brothers). The offer was declined.

The American will open Dec. 30 with bills booked by William Morris of New York City.

This is the only house of those now controlled by the Oppenheimers for which an offer has been made by the Western Vaudeville Association managers.

The situation is looked upon as very peculiar, and there are some wiseacres who say there must be a dark one in the woodpile.

Robert Mueller, the superintendent of construction for the new American, will be the stage manager when it is finished.

MABEL HITE INDEPENDENT.

Independence is markedly present in the controversy between Mabel Hite and the management of "A Knight for a Day." Miss Hite declines to remain with the show in Chicago if Johnny Slavin is removed from it, and it is probable if a New York production is made without Miss Hite considered, she will leave the direction of the Whitney management.

An offer has been received from Florenz Ziegfeld, Jr., by M. S. Bentham, the agent, who has Miss Hite's future New York engagements in hand, if this should happen. Mr. Ziegfeld wishes her in the next revue he is to place on Broadway in January. There are vaudeville offers pending also, and Miss Hite is inclined towards the variety end.

TREMONT TO CLOSE DEC. 14?

Boston, Nov. 29.

There is every indication that the Tremont Theatre will cease to play "Advanced Vaudeville" on Dec. 14. The report that Henry W. Savage has scheduled a "Merry Widow" company to open there on Dec. 16 receives general credence. One of Col. Savage's representatives was in Boston this week. While neither he nor Manager Schoeffel would say anything on this point, no denial was made of the reports here set forth. Business at the Tremont has been entirely satisfactory for the past three weeks, the night performances being particularly well patronized.

Griff, the English artist, who is making a tour of the United States, continues to send a diary of his experiences to "The Performer" in London. Griff's contributions make entertaining reading. In a recent number he told how, after doing his turn in a New England theatre, he walked around to the front, paying fifty cents to stand behind the orchestra rail and witness the remainder of the performance. He had been standing there but a moment when an usher touched him on the shoulder, saying: "Manager says will you please take off your hat?" "A few minutes later," relates Griff, "I saw the manager watching the show with his hat on. I sent an attendant to him with a request that he remove his tile."

The Cottrell-Powell Troupe have received contracts to play eight weeks at the London Hippodrome.

CIRCUS NEWS

Up to date the Ringlings have done very little outside booking. This week, however, Al Ringling sent out a letter to the independent agents notifying them he was now back at Baraboo and would be pleased to have material submitted for next season.

The Pawnee Bill Show closed in Dennison, Tex., and is in its new winter quarters at Pawnee, Okla. Notwithstanding the determined opposition of the "trust" shows, the Col. Lillie organization is said to show a net profit on the season of from $60,000 to $65,000. Of this Edward Arlington's share is placed at $15,000 (25 per cent.). Circus gossip has it that Arlington received a guarantee of $500 a month and had a profit participating agreement on the season. In some of the big towns opposition billing cut the business to almost nothing, but the show is said to have drawn big patronage in the smaller stands. The biggest day in Denver, Col., is stated to have shown a net profit of $6,000. Reports this week made it seem that Arlington will be at the reins of the show next season.

In one respect at least the Hagenbeck-Wallace Circus has fortified itself against the "trust." "The Big Three" shows will not be able to take away any of its attractions. A clause in the Hagenbeck contract successfully chokes off competitive bidding for acts. It reads: "The employer shall have an option of renewing this agreement for the seasons of ——— and ——— upon two weeks' notice in writing being given to the artist at any time prior to the termination of this agreement." This clause, with the blank spaces being filled in with "1908" and "1909," gives the independent show a firm hold on all its acts for a term of three years. The show has availed itself of this advantage, rebooking most of the attractions from the season just closed.

The circus grounds at Parkersburg, W. Va., will be divided into town lots and thrown on the market. There are no other grounds suitable for a big show which can be reached.

The equipment of the McDonald Brothers show had a narrow escape from destruction by fire the other day at Huntington, W. Va., where the show is wintering. The blaze started in one of the snake dens and it is thought a reptile overturned a lighted lantern.

E. Sherman Danby, press agent of the Hagenbeck show before it combined with Wallace, is in advance of Wilton Lackaye. James Dunreith, who was with Hagenbeck at the same time, is doing special advance press work.

Charley Siegrist, who was with the Siegrist-Silbon Troupe of acrobats with the Barnum-Bailey circus for a time this past season, will leave shortly to play with the Sells-Floto show in the Far West. Mr. Siegrist before taking on the Western engagement may spend a few weeks in vaudeville with Frank "Slivers" Oakley. Mr. Siegrist is a protege of Joe Adams, the 44th Street boniface, himself an all around artist before he retired, and Siegrist is making Adams' hotel his headquarters while in the city. The Oakley-Siegrist act makes its first appearance at the Shubert, Newark, N. J., this week.

Louis Jordan has sailed for Trinidad, where he will open for a winter circus season with his own show. Beside the Jordan act of ten people, Teed and Lazell are with the show, and Harry Allen has instructions to ship two more acts within a few weeks. The canvas and other equipment of the Jordan show which traveled over the same territory last winter, was left in Jamaica. It will be shipped to Trinidad. The Todd-Siegrist circus sailed on the same steamer.

Reports from Havana, Cuba, indicate that the "Double Somersaulting" Automobile, which played circus and summer park dates here last summer, has made a regular-sized hit as the feature attraction of the Pubillones circus which opened a week or so ago in Cuba. An effort was made some months ago to send the act into South and Central America, but the managers there refused to consider the offer, declaring that the authorities would not permit it to play. It has not been molested in Cuba.

The Borsinis, who first played over here at the Hippodrome, have been engaged for the Hagenbeck-Wallace circus next season.

Sydney, Oct. 4.

Wirth Bros., the well-known Australian circus proprietors, have completed their new hippodrome in Melbourne, near Princes Bridge. They purpose running a combination circus and variety show in the central theatre, which is beautifully fitted up with the latest improvements. The circus opens on the 19th and will make the greatest bid for public patronage.

"Dick" Bell, Jr., son of the Mexican circus proprietor, arrived in New York late last week for a ten-day stay. The present makeup of the Bell outfit is scheduled for a change after this week. Its various attractions were booked last Easter, and have played in the Latin-American republic ever since with a short "lay-off" during the bad weather.

It will be curious if the "Dick" Bell and the Pubillones circuses do not clash in Mexico this fall. The former goes into Mexico City next week for a month's stay and the Cuban organization sailed for Merida a few days ago. The Bells have come to regard Mexico rather as their own territory. Not that they have ever taken any active measures to exclude others, but so many have attempted to invade the territory and retired beaten while the Bell property went on the even tenor of its way, that the family has come to consider itself as having an established position. The Bells have laid out their route and will not depart from it. They are not looking for trouble with Pubillones, but at the same time they are not seeking to avoid a contest.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

"Carmen," New York.

Milton and Dolly Nobles (New Act), Pastor's.

Pike Brothers, Pastor's.

George W. Evers, Pastor's.

Pauline Pauli and the "Bowery Boys," Pastor's.

The Ritchie Duo, Keeney's.

NEW ACTS OF THE WEEK

Macarte Sisters (3).
Novelty Wire.
13 Mins.; Full Stage.
Union Square.

The present offering of the trio of sisters is plainly the fruit of long planning and careful preparation. The girls appear first in a pretty setting with an illuminated drop showing a Japanese scene. After a pretty selection on curious string instruments they go into a graceful Geisha dance for a few minutes and finish with an entertaining routine of wire walking, changing from kimona dress to short knickerbockers. The closing trick is striking. Two trapezes are rigged to the right and left of the centre and guyed to the floor to remain stationary. Two of the girls hang by their knees holding the ends of a wire in their teeth and the third member balances herself on this while the others play upon xylophones secured upon uprights from the floor. The feat won enthusiastic applause. The girls are all pretty and the whole act is plentifully embellished with picturesque mounting and well handled lighting effects. It should command attention anywhere. *Rush.*

Hal Stephens and Company.
"A Modern Rip Van Winkle" (Comedy).
21 Mins.; Full Stage (Special Sets).
125th Street.

Hal Stephens is a poor, lazy German farmer living up in the Catskill Mountains. He spends all his time fishing and when his wife tells him to chop the wood he goes to sleep and dreams that he sleeps twenty years after being drugged by gnomes. This involves two transformation scenes, one from his own front yard to the mountains and another back to the same place. By that time the twenty years have elapsed, the wife has married a rich neighbor and the scene shows her change of fortune. The action is exceedingly slow and tiresome and is accompanied by quantities of comedy dialogue in the early part. The talk is reminiscent, but get laughs. The second and third scenes are likewise stretched out. They show the German in the home of the mountain gnomes where he is drugged, and, after a dark interval, the awakening twenty years later. The last scene shows the slovenly grounds of the German's home beautifully laid out in flower beds and decorated with fine statuary. His wife's butler does not recognize the ancient stranger upon his return and there is more wandering comedy talk. The trouble seems to be that the idea is stretched out over too much time, and the consequence is that it gives the impression of looseness. Mr. Stephens makes a wretched German, his dialect resembling Italian and the Rube twang, and is at no time convincingly German. The dialogue should be entirely re-written and "fattened." In its present form the number does not stand a very good chance. *Rush.*

Les Trombetta.
Songs and Imitations.
13 Mins.; Five (Palace).
Colonial.

The program at the Colonial this week is either giving Les Trombetta a terrific "boost" or uttering a gross libel against Italy. It says "First American Appearance of Les Trombetta, Italy's Representative Vaudeville Artists in their Original Act." If Les Trombetta is "Italy's representative" act American managers had better dodge anything from the Land of the Spaghetti hereafter. A man and a woman are the "Les." What the woman does besides wearing a soubrette costume, without change, for thirteen minutes could not be fixed. She sang and looked Frenchy, and pleasant. Then she was all through. The man did more. He may be a comedian at home, and he's almost one here, but he imitated, and for his imitations Mr. Trombetta used only his mouth. He whistled, and as he blew out the atmosphere in the auditorium of the Colonial, he somewhat successfully made sounds resembling a "fly," a "crocket," a "dog," a "skyrocket," a "cat," a "small dog," a "big dog," and perhaps a few others. Shades of C. W. Littlefield, and even Louis Granat! To Italy for that! Even with this handicap he did well.

Sime.

Beatrice Harlowe and Company (3).
"The Star of the Kerosene Circuit" (Comedy).
19 Mins.; Four (17); One (2).
"High Jinks," Dewey.

"The Star of the Kerosene Circuit" is known as a "bare stage act." The action takes place on the bare stage of the theatre, in this instance having a small space sectioned off as a dressing room. A "troupe" is carrying two landlords with it who wish to recover money due for board in their hostelries. They are informed by the star as the sketch commences they will have to assume roles that evening, the remainder of the company having decamped. A rehearsal is then held, and from this the laughs are expected. Phil Mills, the "Dutch" boniface, draws some mirth through his grotesque dress as a "kid" and rather broad efforts at comedy consisting for the most part of displaying the underdressing he has on. Charles Barrett is the other fellow with a board bill, and he finally declares his love for the leading lady, both stepping into "one" for this pathetic bit, if it is that, and it is that even if it isn't. There is also a German maid of no consequence in the piece. Miss Harlowe as the female "star" sang something about "Bob Me," selecting an elderly respectable looking man in the audience as the object of her ditty, but the house didn't enthuse. In the sketch proper, Miss Harlowe just plays, and whatever value the act has, which isn't much, must redound to the credit of Mr. Mills. The laughs obtained by him could be brought forth by anyone who would consent to wear the costume. Charles Horwitz wrote the skit, but if he wrote it as it is played, Mr. Horwitz spent very little thought on the job. It will do for the olio, where it is. *Sime.*

May Redelle and Her "Village Cut-Ups."
"Fun on the Farm."
17 Mins.; Three (Special Set).
Keeney's.

Although this is the first time the act has been shown in New York, it is quite evident from the smoothness with which the offering runs that it has played elsewhere before. The set shows a farm yard, with a couple of porkers, a goat and a few other animals supposed to live on green grass or other things. May Redelle opens with the "See Saw" song, while the "Cut-Ups" (two boys and two girls) get a little comedy out of an improvised see-saw. The song gives the offering a good start, and the several lively musical numbers introduced keep the ball rolling. There are two or three small attempts at comedy, the smaller of the two girls and one of the "porkers" being successful at it. The comedy, however, is not allowed to interfere with the general working. Miss Redelle carries the brunt of the work, and while she looks exceedingly well, and sings acceptably, she is hardly up to the task. The girls are full of ginger, and responsible in a large measure for the life. The two men are better than the average seen in acts of a like character. One has a bully voice and gets away easily with a "tree" number. The Brooklynites were more than pleased with the act. *Dash.*

George W. Evers.
Monologue.
12 Mins.; One.
Keeney's.

Geo. W. Evers has been playing the West, and has become identified with that territory. The comedian has not brought anything East we haven't seen before. He works in old-time minstrel blackface style and seems to be quite at home with it. The talk, while not of the rehashed brand, isn't quite up to the mark. It sags in spots, and needs good snappy material to bolster it up. The songs as well as the parodies serve their purpose. The house liked the offering fairly well. *Dash.*

Hill and Whittaker.
Musical; 13 Mins.
Colonial.

Hill and Whittaker are reappearing this week at the Colonial after touring abroad for some years. A splendidly proportioned woman with a "freak" voice first comes into view of the surprised audience, who expects a man, she having sung in her deep voice off stage, while the man, when he is seen, joins in the music with a high tenor, making an odd combination. Several instruments are played, the woman being a harpist of ability, and also a "coon" singer of some merit. She is the greater part of the act, which is a pleasing number by reason thereof, although a fresher choice of selections would help it materially. *Sime.*

Mark Sullivan is playing at the Grand Opera House, Brooklyn, this week, the first act under engagement to the United to be "borrowed" by Klaw & Erlanger to fill up one of their shows.

Seven Yuilians.
Acrobatics.
12 Mins.; Full Stage.
New York.

There are eight members in the troupe, although the billing reads "Seven." Four are young boys, the smallest seemingly very young. "Risley" work is featured throughout, the troupe easily equaling any yet seen, not excluding the many Japanese organizations. The larger of the four boys is used as the flyer and the usual routine with many new tricks added are run through with speed and accuracy. Just why the smallest boy is not used more in the "Risley" is a question. From the capital work shown while using the larger boy as flyer, it would seem that something startling could be done with him. The act is neatly costumed, the men, who are quite tall and extremely good looking as foreign acts run, wearing evening dress while the youngsters are in regulation tights. The absence of a comedian or any "stalling" is a pleasing departure. For the first New York appearance the act is following Harry Lauder with a large safe hit to its credit.

Dash.

Seven Querillas.
Acrobatic.
9 Mins.; Full Stage.
125th Street.

The septet, making their first local appearance this week, have a good fast acrobatic routine, featuring two and three high acrobatic work and the revolving arch. Three of the members are very light, apparently under 90 pounds. All three have smooth style in the mat work, even to the girl who does whirlwind flip-flaps across the stage. The boy has a pretty double twister from a three into a two-high and a good variety of well executed formations is shown. They dress neatly and make a rousing good closing feature.

Rush.

Moving Picture.
"My Mother-in-Law Is an Angel."
6 Mins.
Hammerstein's.

"My Mother-in-Law Is an Angel," the moving picture at Hammerstein's this week, could be called a comedy series, and it could be called anything else just as well. If the moving picture makers are attempting to drive the pictures off the vaudeville stage, it will require but a few like this one to accomplish it. Not one-third of the occupants of the orchestra seats remained to see it run through. It is about the most senseless idea in pictures which has been yet shown, and with as much humor as may be contained in the looks of two homely women and one poorly-made up man. Interesting pictures are now demanded; if comedy can be blended, so much the better. *Sime.*

It is reported from Berlin that the greatest cause of Lafayette's failure at the Circus Shumann in that city was his caricature impersonations of German composers, the memory of whom is too intensely idolized in the Fatherland to permit of liberties being taken.

Fred Niblo and Josephine Cohen have returned from their trip around the world.

THE CANDY KID.

When a young man with a jauntily set cap, nicely smoothed down bangs, a debonair air, and a diamond encircled shirt-stud can foil the villain, hold up four men with an unloaded shotgun, save the girl from abduction, and then calmly walk down to the footlights singing a solo to the young woman he saved, all in a matter-of-fact way, without pause, don't you suppose it would be funny?

Well, it is funny; screamingly so. "Musical Melodrama" must be funny anyway. At least "The Candy Kid" is. It gives amusement, and lots of it, during the three or four acts where the hero must be a singing comedian also, besides tearing up things in general.

"Little Johnny Jones" must have given the impetus to the musical melodrama craze. Anyone walking in on "The Candy Kid" expecting to find the old time "thunder-and-blood" would be disappointed. He receives instead singing, laughs, comedy and thrills, all nicely written out and joined together.

"The Candy Kid" is a "new melodrama with music," book and lyrics written by Lem B. Parker. W. R. Williams composed the music, about the best thing in the show.

It is under the management of Kilroy & Britton. The piece is playing the "combination" houses. Last week it was in New York. From the size of the attendance the night it was seen, it may be here yet.

The greatest drawback to one of these plays, in its bid for patronage, is that the managers do not bill it right. Why not be honest, come right out and advertise the show as the greatest laugh producer on the circuit? Perhaps the actors won't like it, but the truthful description would draw many people in who want to laugh only.

You'll laugh at "The Candy Kid." The mystery is how the principals prevent themselves from giggling all the time. But they are so serious. With the exception of Wanda Ludlow, the heroine, everybody on the stage gave the impression he or she was acting. Miss Ludlow seems to have a sense of humor. When the audience vociferously applauded a heroic speech, Miss Ludlow could not restrain the smile; when Ray Raymond as "The Candy Kid" sang his solo "I'd Like to Feather a Nest for You," Miss Ludlow actually laughed right out. It just struck home, that laugh of hers, for the moment you commence to believe the people on the stage had full knowledge of the junk they were handing out, you weren't so angry. Instead of following the piece thereafter, one commences to estimate what each receives weekly, and wonders how many actors and actresses there are in the world besides those not working.

There couldn't possibly be any good accomplished by telling or attempting to describe the plot of "The Candy Kid." Probably it is similar to a great many others, and what's the use anyway of ever wasting time on something immaterial. If a story is poor enough to be funny, that's different; but "The Candy Kid" can't be much out of the beaten path of melodramatic themes, although you never know what it is about.

About the funniest line occurs in the first act. Taylor Bennett is the villainous villain, and this boy can go some when it comes to digging up schemes for dirty work. As he enters, Alice Bolton, who is the villainess, exclaims "you're a sight." Alice means Mr. Bennett's clothes are disarranged, but the understanding is that Alice sent that line two ways, and probably intended it for a few others in the company.

But Alice is not a "sight" herself. She is the dressiest thing you ever saw. Talk about a burlesque soubrette changing costume. Alice has it on the best of them. She changed her dress every time she got a chance, and that happened often in the first two acts. Along the second or third scene in the third act, Miss Bolton's wardrobe must have become exhausted. Then she wore a red automobile coat, and as she didn't change that, the audience reached the conclusion Alice was all in on clothes.

It didn't look just right either to have Alice pose as the fashion plate, and leave Wanda Ludlow to hustle along in two skimpy costumes, especially when Ray Raymond owns two suits of clothes.

There is a chorus of five girls, and they have several costumes, but it's what you call "cheap dressing." Very cheap—so cheap it is irksome, even if you don't wonder where under the sun they dug the girls up from.

Besides these young women in a casual instance or so, there are four young men. The girls and boys have "numbers," and when appearing as "nurse-maids and policemen" they were in right.

The boys are "The Regent Quartet" when they are nothing else. As an "act" they sing in "one," having the essence of "barber shop harmony."

Two parts were well played, that of Hiram Hopkins, an elderly farmer (Richard C. Maddox), and his wife, Kitty Hopkins (Mattie Edwards). Both were meritorious, but Mr. Maddox sang some parodies in the second scene of the first act. After that, it was all off. You were frightened to death each time he showed up that Mr. Maddox would "pull" some more parodies. He didn't, but the fear equaled the reality.

Mr. Raymond in the title role of "The Candy Kid" did too much. It was all made so easy for him by the author. When there were no rescues to be made, Mr. Raymond wore a tired look. One would be willing to swear he would throw a child under a trolley car, jump over it, and rescue the "kid" from the other side just to keep in practice if the show closed. Raymond affects Geo. Cohan in his musical work and strut. There being no soubrette, Mr. Raymond virtually combines that part in his role of hero.

As the villain Taylor Bennett is always on the spot, in league with and against William J. Maddern, a naval officer, who leads a "baseball number."

"The Candy Kid" put on at an "Amateur Night" show around New York would cause a riot, but the people who thirst for the thrilling with a musical offset sit back in their seats and thrill.

The "big scene" is at the conclusion of the third act, although before that time "rescues" galore had been made. Through the fearful acting and machinations of Bennett, Wanda has been abducted, and placed upon a steamer bound for a South American country. "The Candy Kid" is there, though. The gangplank has been thrown off, when he rushes up a ladder, grabs the baggage-crane, swings over to the boat, grabs Wanda; they both grab the crane and swing back to safety, away from the clutches of the monster. Did it get a yell? To see the two "stars" escape from the boat is worth going miles and miles and miles.

But some night or perhaps at a matinee if Miss Wanda doesn't practice a little on the horizontal bars, she will injure her spinal column through that swing. But, then they could get another. Plenty for any part in the show.

Anyway, it's musical melodrama, and if you have never seen one, go once, if you never go again. The chances are, though, it will become a habit. *Sime.*

THE GIRLS OF HOLLAND.

It's a pity they changed the name from "The Snow Man" to "The Girls of Holland," the original title offering such a rare opportunity for punning. Since the Shubert Brothers saw fit to stage a book from which all the fun had been extracted, they might have left this way open for the audience to furnish its own comedy.

Even in a theatrical season of desiccated musical comedy books, "The Girls of Holland" at the Lyric win unenviable distinction. The ponderous witticisms of Stanislaus Stange (who wrote the book) are as enlivening and diverting as a wholesale hardware catalogue.

The daily paper reviewers left nothing to be said in adverse criticism of Harry Macdonough. They started by calling him "a bad comedian," and from that foundation reared wondrous verbal structures of fine-wrought similes to the same effect. One went even so far, in a burst of inspired vituperation, as to say that he was almost as bad as Jefferson De Angelis. A stony-hearted lot, these critics, utterly without the milk of human kindness.

Macdonough is a bad comedian, and it is perhaps a just decree that cuts him off from human sympathy, but the sight of Mr. Macdonough murmuring Stange's second hand repartee might have softened them. Angels would have wept to hear him say, "Jump into the well and kick the bucket" and then pause with a look of wistful expectancy for the laugh-that-never-came.

That wasn't the worst thing he said either. Here are a few other flowers of wit culled from memory:

Carrie E. Perkins—Follow me, my bridle mate.

Macdonough—She thinks I'm a horse.

E. M. Favor—What is a wife?

Macdonough—Well, generally speaking, a wife is—er—er—well, generally speaking.

Miss Perkins—Put your arm around my waist.

Macdonough—(Business of doing same) I'm wasting time.

What can you say about such stuff with only the English language and a typewriter as a medium of expression? Perhaps a large active man with a club could do justice to the situation.

All that a check book and a fountain pen could do for the show has been done. The fifty or so girls who make up the "merry villagers," and the saturnine chorusmen to the number of fifteen or more are dressed in satin and brocade within an inch of their lives, and in utter disregard of the Shubert bankroll.

And those girls! Dozens and dozens of them in a never-ending revel of prim prettiness. And who d'you suppose right in the middle of the bunch, as neat and sprightly as the best of 'em? None other than the plump little blond that aforetime cavorted with and beat the cymbals for the "Military Octet" in vaudeville.

Al Holbrook staged the piece. The pity of it is that he spent his time and talent in so hopeless a cause. He seems to have a genius for gorgeous stage pictures, and spectacular chorus effects. When the librettist left the stage to him, he transformed it into a garden of beauty.

Reginald De Koven has supplied plenty of music. Numbers tread on each other's heels. Most of the score is neat and catchy and wins spontaneous applause, but it lives no longer than the hand-claps. A notable exception is "My All Time Girl," which has the elements of brief popularity. This was allotted to Harry Farleigh, whose musical voice and intelligent treatment of a wooden part, made him by long odds the most acceptable member of the organization.

"Why Is It?" by Macdonough and Edward M. Favor, had a first rate jingling swing to it, and the topical verses got it a hearing. These and "D'Amour" by Vera Michelena were the best liked.

The score would have run better with a few vaudeville people to deliver it with an occasional dance. None of the principals can dance. Macdonough executes certain elephantine steps and Mary Nash, Ellen Tate and Leona Stevens coquette with their skirts, but from curtain to curtain there is not a lively dance in the whole proceedings. The songs go entirely without incidental "business," except for the silly clowning of Macdonough and Favor and a quantity of barnyard humor by the former as part of "The Rooster and the Lark" in the last act. Favor resembles Macdonough closely. They are birds of a feather.

In the second act they are concerned in an exchange of funniments running more or less like this:

"Do you know what I am going to do with you?"

"Yes."

"Then I will tell you."

And all the rest of the familiar "five minutes of uproarious fun" that goes with it in those humorous books in which are also incorporated "two screaming comedy sketches, suitable for parlor entertainments; a fifteen-minute monologue and assorted tricks of magic and legerdemain for twenty-five cents."

The women of the cast are much better—they couldn't well be otherwise. Miss Michelena has a brilliant soprano voice and a figure that in justice to Miss Michelena and her corsetiere I will not attempt to describe. Moreover, she has the supreme virtue of not taking herself seriously as a stage beauty. Her awkward reading and lack of animation, however, cost her heavily.

Leona Stevens possessed a certain piquancy that won her notice above the others, and Erla Rottger and Louisa Montague got their names in type along with the principals for no good and sufficient reason. *Rush.*

Fay, Coley and Fay played three houses (two shows each) last Sunday. They "scooted" from the Colonial to the Yorkville and up to Hurtig & Seamon's 125th Street with the aid of an automobile.

"SKIGIE" SEES "ADVANCED VAUDEVILLE."

"Variety's" Young Critic Goes to the New York, and Says It's a "One, Two, Three" Show.

That's a one, two three show down there (New York Theatre, Monday evening). Before you can say "one, two, three" it's all over, and I liked the Scotchman (Harry Lauder) the best in the whole show, and there's no worst. I liked him when he was a kid, and he blew up a balloon until it was bigger than an electric light and then it went smash and he cried and he sang a song about being sleepy and going to work at five o'clock in the morning, but he's like the other Scotchman (Jack Lorimer), and I remember the other one singing about "sausages in your tea" and he was all right, too.

Then there was a Frenchwoman (Liane D'Eve), with a feather sticking out behind and I didn't think so much of her, but it was all right when she changed her clothes on the stage and there was a great juggler (Cinquevalli) and he juggled everything. He put an iron ball on the top of a stick and balanced the stick on his chin, and then he opened his mouth and I wondered whether he was going to catch the ball in his mouth, but he didn't and it fell on the back of his neck, but not for mine, and he had a funny fellow (assistant) with him and I laughed my head off at him.

There was a girl in a red dress (May Belfort) and she sang something about a man and a woman and some cards ("The Rake's Progress") and I thought she was sore about something the way she sang it, for it wasn't singing, and there were three fellows on bicycles (Mosher, Houghton and Mosher) and every time you see a bicycle act they all do the same tricks, and they did some good stunts.

Some acrobats threw a lot of kids around on their feet (Seven Yuilians) and that was pretty good, and there's another fellow there I have seen so many times (Clifton Crawford) and he's always doing the same thing.

The moving pictures were dandy ("Traveling With a Menagerie"). It was Bostock's circus going around and you could see them fixing up tents and everything, and it was a pretty good show and Charlie said it was "Advanced Vaudeville." What kind of vaudeville is that?

Harvey Arlington, formerly manager of the Temple Theatre, Youngstown, O., has accepted the management of the Cascade Theatre in New Castle, Pa., and will take charge immediately. Clarice Templeton (Mrs. Arlington) will go to the Pennsylvania city to sing the illustrated songs in the Cascade.

Young "Buster" Coleman, who has been playing in "Buster's Burglar" with his dog "Tige," has changed the title of the act pending the outcome of the injunction proceedings instituted against the act restraining the use of "Buster" or "Tige." "Buster" was baptized with the Christian name he has worn on the stage, and looks for a favorable decision, but hereafter the sketch will be billed as "Master Brown and his Dog, supported by Boyd Coleman and Company in 'The Boy and the Burglar.'"

COLONIAL.

Nothing could disguise the fact that the Colonial show, as made up on Monday evening, was a poor performance. One brand new act and a re-appearance (Hill and Whittaker and Les Trombetta: New Acts), both somewhat similar in character, having singing and music, if "whistling" may be so termed, followed each other immediately after the intermission. Lew Sully, the monologist, came right after, the show closing with "Paradise Alley."

Cameron and Flanagan and Lillian Shaw were in the first half. Had the program been differently arranged, there might have been a different story. The first named surely should have been in the second division.

Fred Walton closed the first part with "Cissie's Dream," giving the same delightful performance personally. A character has been taken out, and the cast changed about. Gracie Emmett and Company in "Mrs. Murphy's Second Husband" was another early act, which drew plenty of laughter even in the disadvantageous place, and the show was opened by Frederick Brothers and Burns in their comedy musical act.

Miss Burns has a pretty gray military suit, and the comedian met with success. The act seemed altogether too long, but it may be that the early showing gave that impression.

It is some time since Lillian Shaw has been seen around the local houses. Up to her final song, "Has Anyone Seen My Husband?" which appeared to be an impersonation of Katie Barry, Miss Shaw was a strong hit. That number knocked several points off her record. Miss Shaw might do more Hebrew and at least some "Dutch" talk or songs. She is an excellent character player, and could lay out a far superior act to the one in use at present. Her "Italian-coon" mixture was largely liked, and a parody on "Love Me and the World is Mine" scored, but evidently Miss Shaw does not appreciate her own qualities. Probably because when she was giving an excellent act some time ago, the vogue for single women was not at the present height, and the vaudeville managers overlooked any number of good acts then, waiting to be told of successes through other channels or after the salary had gone up to prove it.

Cameron and Flanagan are again to be described as one of the hits. To be accurate, they are "the hit," and Lew Sully, with his monologue, around eleven o'clock, did better than might be expected. Mr. Sully has changed his matter a trifle, and has a little "orchestra" controversy.

"Paradise Alley" remains the same as when first produced, with a possible change in the characters of Willie Schultz and Kitty Murphy. Both are young people, Chas. King and Gertrude Barnes, respectively. Through their inability to sing, the music is suffering, and although there are some rather catchy airs to the score, it is all lost. Another girl, the "Miss Olsen" (Ita Kamph), gives forth a terrific screech towards the finish. The piece is a laugh-getter, but the methods employed are not modern. *Sime.*

The Great Marconi, now playing the Pantages Circuit, has posted $5,000 as a forfeit to any person who will prove that he does not endure an electric current of 250,000 volts.

125TH STREET.

They've spread the cost pretty evenly over the eight-number bill this week. There is no big feature to decorate the billboards with, but the show is a conspicuously excellent entertainment. It runs with swing and snap from overture to moving pictures, with comedy and musical values nicely distributed.

Howard and Howard next to closing the show were the big hit, holding up the show for four minutes. Instead of jockeying for applause the boys seek to hold it within bounds until their finish. After the comedian's parodies they slip into their talk before the audience is aware that the singing is over, and on Monday night the house tried to get them back at the parodies after an interval of talk. Eugene Howard, who writes the parodies, is improving in his style. The burlesqued lyrics run more smoothly than they used to. The pair have several new parodies on popular numbers and a bit of up-to-date talk, but in the main the act has not been changed from its old routine.

Bresnah and Miller were moved from second to sixth place—another score for straight-away variety—and registered strongly in the more important position. They and the Big City Quartet were neck and neck in the race for applause.

The singing four come forward with another new arrangement, quite the best they have tried yet. The big man goes in for comedy of just the right subdued kind. His fun making is not forced, nor does he clown after the familiar fashion, but he secures a quantity of light comedy out of his rotundity and makes a really funny picture as the forlorn "mark." What seemed to be a severe cold put his voice out of business early in the week and his solo was cut out, but even with this handicap the act went down as one of the strong numbers on a good bill.

W. C. Fields' juggling specialty runs on well-greased wheels. Fields, by the way, does not follow a set comedy routine. His funniments are held in reserve. He does not permit himself to "fake" slips for comedy purposes, and only uses his comedy "props" when he has an inadvertent slip to cover. This system is worth the consideration of the other artists engaged in the same class of specialty.

The Nichols Sisters are neglecting one of their best laugh winners by slurring over their contagious "pick" laughter. It was one of the most entertaining points of their turn when they worked it up properly, but nowadays they are passing it over with scant attention. The dancing and talk went very nicely, as also did the singing, although in the last named department the Sisters are not over strong. However, their harmony is well arranged and this somewhat conceals their shortcomings.

W. H. Thompson and Company are given the top of the bill, and in the uptown house, with an audience trained to a liking for the sentimental by the régime of the former dramatic stock company, they met an enthusiastic reception. There is an engaging wholesomeness about Mr. Thompson and his capable support, Thomas Ince, but the sketch "For Love's Sweet Sake" does rather pile on the tears. Carletta opened the show.

Hal Stephens and Company and the Seven Querillas are under New Acts. *Rush.*

UNION SQUARE.

Economy marks the offering this week even to the least of the three-a-day acts and the general average is far from satisfactory. From the bill the house would seem to have reverted to its policy of three years ago.

Joe Maxwell and Company are the most imposing organization and in an important place gave satisfaction. The musical routine moves along nicely and when dialogue is introduced it is turned to comedy purpose and held down to a minimum of length.

Girl acts come and girl acts go, but Al Leech and the Three Rosebuds go on forever. They appear this week in the old specialty which has been changed and revised not a jot. The dialogue in the school room scene remains the tiresome same and Leech's drunken cavortings on the steps up to the teacher's desk are featured. He has lost none of his old cleverness as an eccentric dancer, however, and this part of the little specialty won the usual attention.

Bertie Herron was decidedly well liked. She has a charming, unaffected stage presence and her mild funniments won a hearty response. The old trick of blacking up in sight of the audience is resorted to, and Miss Herron gets a vast amount of amusement out of it. Her close in "one" with the familiar minstrel singing and dancing is a first rate bit of work and won her cordial applause.

Collins and Brown made the familiar sort of German sidewalk conversation material entertaining. They are using the "Gartenhaus" song with blackboard illustrations to good effect and the number ran off smoothly and with frequent explosions of laughter from the audience, thanks to skilfully regulated talk and parodies.

The three-a-day division was lamentably weak. Barr and Evans insist on opening their comedy sketch with a polite introduction. Later they get into fairly appropriate comedy roles, but the opening gave them a bad start from which they did not soon recover.

The Lippencotts call themselves "refined singers and dancers." The act is as old fashioned as the billing. Both dress after a style in vogue half a dozen years ago in the second class circuits.

Martin Van Bergen, baritone singer, was a bright spot in the early part. He has a splendid voice, pitched rather low, but with fine quality. He dresses neatly in white flannels and keeps himself to the straight singing, an agreeable variation from the usual offering of single acts of this sort.

The Darras Brothers closed the show with a remarkable specialty, including capital ground tumbling, hand-to-hand acrobatics and trapeze work. They make an excellent closing number and should come to the front. Fitzgibbons-McCoy Trio appeared in an important position and did nicely.

"Pilu," the "mind reading dog," made an entertaining number and the Three Macarte Sisters, wire walkers, are under New Acts. *Rush.*

Gus Edwards, the music publisher, will give a Christmas party at his home on West 26th street Christmas Day, when a large number of poor children, the only ones to receive invitations, will likely have "the time of their lives." (Mr. Edwards will sing for them.)

KEENEY'S.

Although there is no big name at the top of the Keeney bill boards this week, there is a good average vaudeville bill shown, with which the house seemed perfectly satisfied, a good sign from an audience accustomed to at least one feature on the program that at one time or other was in electrics on Broadway.

Laveen and Cross cut across town from the Williamsburg section, where they presented their new act last week. The pair are using the old offering now, and had no difficulty in pleasing, which will not be hard for them to do wherever the new offering has not been shown. The ease with which the simple as well as the more difficult tricks are reeled off is surprising, and the absence of any comedy is a pleasant feature.

Whoever wrote "Jessie, Jack and Jerry," the sketch used by Bradley Martin and Company, disregarded all the bounds of good form in reaching for comedy effects. The idea of a son and his fiancee blackmailing a father is hardly a sympathetic theme to offer a respectable public. Mr. Martin is the father, and while he makes the old man appear somewhat of an ass, he handles it in a way suitable for farcical purposes. John Bowers, as the son, has little to do, but is on the stage a good part of the time, and it affords him plenty of time for posing. And he is some poser. Jessie Courtney, the girl, is not sincere; you don't believe her at any time, not even when she confidently confides she loved "Jack." The offering did not fare as well as one would expect in this house.

Hanson and Nelson slip in a hit of substantial proportions. Alice Hanson does an Elfie Fay imitation and a character of her own along similar lines. Both are excellently done and place the girl in a class with Mabel Hite. Gussie Nelson has lost none of her good looks, and dances as well as ever. A black velvet gown sets off her blonde beauty.

Leo Carrillo is wearing about as "nifty" (apologies to Bert Marion and Johnnie Stanley) a suit of clothes as has been shown to date. Mr. Carrillo's Chinese stories are along new lines, and were widely appreciated. The "automobile" finish is new since Mr. Carrillo was last seen in New York. It is very well worked up and makes a first class closing.

"The Watermelon Trust" is stretched out a trifle too long, although this may have been due to the necessity of the act closing in one. Both the comedian and the "straight" man are perfectly satisfied to be colored entertainers, and for this reason succeeded in a large degree. The women dress the stage and help keep things moving. A better change than the one to long dresses now shown should be secured.

The Zazell and Vernon Pantomime Company gave the bill a good laughing finish with the pantomimic comedy "The Elopement."

George W. Evers and May Redelle and her "Village Cut-Ups" are under New Acts. *Dash.*

Milton and Dolly Nobles will present two new sketches at Pastor's next week, dividing the time equally between them.

Lee Holloway, for a long time a member of Russell, Holloway and Company, died recently in Parsons, Kansas.

HARRY BRYANT'S EXTRAVAGANZA.

"His Fortieth Wife," the first piece of the show which is playing at the Murray Hill Theatre this week, is just the sort of exaggerated farce the name implies. The plot, if one could so describe it, is equally far fetched and the comedy that goes with it is about as subdued.

It is not a cheap show by any means. Sixteen choristers and pretty nearly as many principals bring the organization to imposing proportions, but they do not get full value for their numerical strength. Charley Harris ordinarily has a capital method for rough but effective burlesque comedy, but in his present surroundings he somehow misses fire. Plenty of opportunity was given him for his old maid specialty. Indeed, he had full possession of the stage for a seven-minute monologue during the first part, but the audience did not respond very cordially.

Billy K. Wells, as the Hebrew, did about the same. He makes a good enough dialect comedian, working along familiar lines, but failed to dispel the general atmosphere of gloom that surrounded the whole proceedings. Perhaps the trouble is with the book. E. Tracey Sweet wrote it, according to the program, although the labor of putting the slow pieces together could not have been very considerable. There is little of novelty either in the dialogue or business, and the "stuffed club" makes its appearance early. The story starts nowhere, wanders aimlessly through much rambling talk and ends abruptly Nowhere in Particular. This is not a suggestion that a burlesque show should be burdened with a farce-comedy plot. Such an opinion has been proved a fallacy, but there should be some consistent thread of story, however light, to hold a burlesque piece together.

The offering is conspicuously weak in its women principals. Florence Hughes contributes nothing to the value of the straight part but a high pitched, rasping voice, turned on at full power continuously.

Elizabeth Mayne was attractive as a soubrette, but she handled her part as though she were new to it. Her amateurishness suggests that she has but lately been introduced to a principal role. With easier bearing and a bit of sprightliness she could do nicely, having the necessary foundation of good appearance upon which to work.

John J. Black started off well enough with a topical song anent "Lemons," but thereafter faded from prominence and Lillian Sieger was wretchedly made up. She first appeared in boy's clothes, wearing a slouchy white flannel suit of by-gone vintage. Her number in the opener was ruined by her affectations, and the audience was inclined to "kid." In the burlesque she looked well in tights and was much more acceptable. Laura Anderson and Pearl Black had very little to do, although they were listed as principals.

The olio is a long one of five numbers. Darmody opens with a club juggling specialty that is good enough to deserve better handling. "The Eight Stellar Girls" fill a spot for no good reason. Lillian Sieger played three short cornet solos, all very well done. She likewise made a pretty stage picture in Hussar uniform.

Elliott, Belair and Elliott have a first rate knockabout acrobatic act with entertaining routine of feats and a striking finish in a leap over four chairs into a handstand on a table. Billy K. Wells offered a German monologue modeled rather closely on that of Cliff Gordon. Wells has taken several lines from the latter in his early talk, but later the similarity is not so marked and a catch line won some laughs. *Rush.*

HIGH JINKS.

"Roseland," the two-act piece in use last season by Miner's "Dreamland," is furnishing the excuse for "The High Jinks," a new burlesque organization this season, managed also by Tom Miner.

There have been changes in the material that may be immediately recognized, and the costumes are either the same, or have received very hard wear for the short time the show has been out.

The principals and some of the names of the characters have been altered, although James Doherty is retained, playing a "Cissy," and with the only passable voice. Mr. Doherty is so constantly in view as the effeminate youth, and the role, sickening at all times, is not made different by him from a hundred others, that one cannot separate his speaking voice as a "Cis" from his singing one. He does most of the vocalizing. In "Hannah from Louisiana" Mr. Doherty has a couple of girls from the chorus for assistants. One of these young women in the second act has a "number" called "Rose, Rose, Rose." Every now and then in vaudeville someone gives an imitation of a serio-comic with an awful voice. This girl is the original of it.

There are about the usual number of women in the back lines. A couple must have been engaged for the care of the wardrobe, and then drafted into the "merry-merry." One of the bunch is good looking, and another would be if she either powdered her arms or washed them.

The comedy now and then is fairly taken care of, but the tin-can-in-the-hat-with-the-water-in-it is introduced for a laugh it doesn't receive, and there are other faded reminders of what used to be funny.

The company is not as capable as the "Dreamlands" which played the piece last season. John Price is an Irishman, about the best of the lot, while people from the olio take care of the other characters with the customary result, especially Tom Queen as the Hebrew. Phil Mills is a Dutchman, who plays incidentally in the vaudeville portion as a member of Beatrice Harlowe and Company (New Acts), but Mr. Mills does not make his German distinctive.

Miss Harlowe leads the feminine end. She wears long dresses for the most part, making several changes, and looks good, with a rather pleasant singing voice, but Miss Harlowe is too tall to attempt any soubrette costuming, and might better leave off the short skirts altogether. She is the only woman of importance in the show.

Tom Queen and Della Ross open the olio with some contortions, dancing and high-kicking, having the greater part of their "specialty-sketch" placed for an encore, and do well enough with a poor finish, while John West and John B. Williams "get away" in first class shape with sidewalk conversation and songs, considering the material they are handling.

Ali and Peyser, comedy acrobatics, close, and the acrobatics are much better than the comedy, although the audience prefers the latter.

"The High Jinks" is fortunate in having "Roseland." Probably without it there would have been no "High Jinks."

Sime.

DREAMLANDS.

It's "Miner and Marion's" "Dreamland" this season, with a new two-act piece, written by Dave Marion, named "Newport." "Newport" is far behind "Roseland," last year's foundation for the same show.

There are only one or two catchy numbers, and they have been interpolated, although the "fighting" song is held over. It is not nearly as well done, however, and the roughness indulged in takes on altogether too much freedom. But two encores were taken the evening the show was witnessed, and this was probably caused by Marion, Harry Fox and Will Lawrence's altogether unpermissible liberties in handling the girls.

Another objectionable spot is the olio act of Marion and Fox's, where they speak of the "dream." It is pretty broad dialogue, for any style of performance.

As he and Fox sing "Harrigan" it is made good for several encores, and the audience even called for it again long after they had closed in "one," with the "More, More, More" song. Legitimately worked up by them, the song should act as an illustration of what may be accomplished by legitimate methods.

Dave Marion, as a harelipped cabman, carries the piece safely through. He is irresistibly funny in this, although unnecessarily resorting to a great deal of swearing, bringing in oaths not usually heard on the stage.

Mr. Fox is now playing "straight" all through the "Dreamlands," having given up the German character. He has an easy bearing, but will not find his breadth or limitation in his present surroundings. Marion is given too much scope for that. Fox should look for an opportunity where he can prove himself. Neither the work or the dialogue allotted to him in the "Dreamlands" gives any at present.

Beside Agnes Behler, probably the soubrette, and Adelaide L. Fell, in a character part of which she makes little, the show is painfully short of female principals, and especially attractive ones. There are thirteen girls in the chorus, with Dollie and Verna Earl as a couple of "ponies" with parts. They open the olio, singing as poorly there as they do "Hannah From Louisiana" in the first act.

"The Liberty Four" is a male quartet, the second olio number. They do a little better than the girls, and they ought to, but as a quartet their stock is away below par. Two have leading roles, Lawrence as the Hebrew of the veriest conventional type, and Fred Barnes as a "tough," big and ugly looking in his make-up, but without the ability to deliver lines. Fred Bond Burke plays an Irishman, merely passing without notice, and another of "The Liberty Four" is a "Cissy," taking hold of an utterly useless character in an utterly hopeless style.

Of the four vaudeville acts, the first three are singing, while the last is "The Three Hanlons, a "strong" act, who have taken a little from several recognized regular acrobatic acts, without originating anything for themselves.

Marion has arranged a "patriotic" finale for the first part, carried into the ending of the second act, where it abruptly interrupts Miss Behler singing "Float Me." Marion in a dual role again impersonates an Englishman, but it is not satisfactory.

He is comical as the harelipped cabman, and it just saves the show. *Sime.*

HAMMERSTEIN'S.

It may have been the absence of several "names" which have been the main feature of the Hammerstein bills so far this season, but the one attractive title on the program, Marie Lloyd, failed to fill the theatre Tuesday evening.

Miss Lloyd sang six songs in twenty-five minutes, changing her costume with each number, and her dresses may be said to be an important part of the act. Assuredly there has been no foreign artiste more tastefully gowned. The Englishwoman is singing two songs not in her opening repertoire. They are "Do They Do These Things in London?" and "Eh, What, What, What?" both very broad, the latter extremely so, having as one of its "points" a "joke" tabooed in burlesque houses. Miss Lloyd's one best remains the Spanish number. Had she a clear field on entering New York, this alone would have "made" her this trip.

James Harrigan, the "tramp" juggler, followed Miss Lloyd and her example by "pulling" a dirty parody on "Waiting at the Church." Beside the parody which is new, Harrigan gave a "mushy" verse on the recent talk against President Roosevelt, and this died as it deserved to. If Mr. Harrigan would show as much originality in the juggling junk and monologue he has been constantly using for years, some improvement in his act might result.

Macart's Monkeys closed the bill with an excellent animal act. One of the "monks" formerly in the "barber shop" scene apparently has thrown up his job, and this is not quite as funny as before, but there is another which rides a safety bicycle without a string. It gives a first-class finish. Macart is using strings hardly at all now, and the act is running swiftly and well.

The undoubted hit of the bill was Bobby North in his Hebrew monologue. Mr. North has all new material, excepting for the operatic parodied medley, containing eighteen separate airs. This is placed after some talk, sandwiched in between that and the opening song, "Under the Matzoth Tree," which should be cut to one verse. The dialogue is about "his wife," an auto and the chauffeur, the latter being made the laughable point of a humorous recitation to finish with. Mr. North has a catch line. It is "I don't want to speak about my wife—BUT," the "but" more strongly emphasized each time it is spoken. He occupied the stage twenty-two minutes.

An English act lately arrived is Duncan and Godfrey in "Me and 'Er." It is a simile to "Skinny's Finish," with some dancing, not near enough, and pathos. There is some nasty handling of bread by both the man and the woman. The latter reads her lines very indistinctly. It is a "coster" act, with no great appeal for this side, and passed mildly in an early position.

James Callahan and Jenny St. George scored substantially in their picturesque sketch, "The Old Neighborhood," the same piece before played by Callahan and Mack. It was an attractive part of the program, and another was Jos. Hart's "Rain-Dears," with Louise Montrose in the lead. This "girl" number was noted from its first appearance for the comely young women carried. The standard is still maintained. The novelty of the rainstorm finish seemed new to most of the Hammerstein audience, and closing the first half the act went through flying.

The Melani Trio were liked because of their music and good judgment in bringing the turn to a quick finish, and the Bradfords, colored, made a good opening act. The woman, in a very pretty brown soubrette dress, presented a nice appearance, and not too much is attempted.

Sime.

NEW YORK.

Harry Lauder, "The Speculators' Delight," in his fourth week, is standing them up at almost every performance. The Scotch comedian certainly has 'em going, and the town has contracted Lauderitis. He sings, laughs and cries until you decide that he isn't acting at all. Lauder has made a slight change in his repertoire this week, but it really doesn't matter what he does, it's the way he does it. The comedian worked fifty-eight minutes Monday night and left them yelling for more. Were Harry Lauder to attempt an entire evening's entertainment of from two to two and one-half hours' duration it is fairly safe to say he would leave an audience in a much better frame of mind than usually is felt after seeing one of Broadway's musical plays.

Liane D'Eve (second week) came to this country heavily handicapped. After a few of her countrywomen had been tried out and found wanting it was generally admitted the American public would not stand for the French soubrette with her naughty wiggle, and another failure was generally predicted. Mlle. D'Eve came much better prepared personally and sartorially, turning the scales in her favor at the first performance and strengthened herself at each show until in her second week she is a solid hit. The woman wears several striking costumes, making her changes in view of the audience in somewhat the same manner as Gertrude Hoffman. She is singing one song in English this week, although the average person understands the ones in French quite as readily. One little "cooch" movement is smuggled in, in the closing number, but it is not at all offensive and it rather tickled the greater part of the audience.

Cinquevalli (second week) was required to do several tricks after the usual routine had been gone through. As a showman Cinquevalli has no equal in his line. He doesn't overlook anything, and brings the most out of everything. The assistant, "He of the Funny Face," is a pantomimist of no little ability, keeping well within bounds and gaining laughs at every opportunity.

Clifton Crawford took a few moments to "start them," but after started, he put over a hit of goodly proportions.

May Belfort, considering that this is her fourth week at the house with very little change in material, did nicely. Her second number, "False Eliza Leach," was well liked, and the familiar "Rake's Progress" at the finish topped her act off excellently.

Mosher, Houghton and Mosher can boast of having a comedian who comes very near being what the name implies. The trio are showing a few new tricks, original and borrowed, and did very well in an early position.

The Labrakans opened, and the Seven Yuilians (New Acts) closed. *Dash.*

VARIETY ARTISTS' ROUTES FOR WEEK DEC. 2

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from DEC. 1 to DEC. 8, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." indicates that the route of the circuit immediately preceding it may be found under "CIRCUS ROUTES."

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abram & Johns, Bennett's, Hamilton.
A. B. C. D. Girls, Empire, Paterson.
Adamini-Taylor, Arcade, Toledo.
Adams Bros., Imperials, B. R.
"Adelyn," People's, Cedar Rapids.
Addison & Livingston, Dec. 2-4, Star, Homestead; 5-7, Avenue, Duquesne, Pa.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo, 464 Cleveland, Chicago.
Ahearn, Chas. & Vesta, Gayety, Milwaukee.
Ahearns, Charles, Golden Crook, B. R.
Ahern & Baxter, Harry Hastings, B. R.
Aherns, The, Majestic, Dallas.
Allen, Eva, Ideals, B. R.
Allen, Josie, Columbia, St. Louis.
Allen, Searl & Violet, Colonial, N. Y.
Allen & Biscoe, Orpheum, Yonkers.
All & Pelser, High Jinks, B. R.
Allister, Harry, 11 Rue Goeffrey Marie, Paris.
Alpha Trio, Family, Elmira, N. Y.
Alpine Troupe, Lyric, Terre Haute.
Alrona Zoelier Trio, Phillips, Richmond, Ind.
Alsace & Lorraine, Empire, Paterson.
Alvora, Golden Crook, B. R.
American Dancers, Six, Poli's, Bridgeport.
American Newsboys' Trio, Wisconsin Hotel, Marinette, Wis.
American Newboys' Quartette, Pantage's, Portland, Ore.
Americus Comedy Four, Mohawk, Schenectady.
Ampere, Electrical, Miss N. Y., Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Apdale's Animals, Family, Reading, Pa.
Apollo, Century Club, Elkhart, Ind.
Apollos, The, 65 8th Ave., N. Y.
Appleby, E. J., Orpheum, Springfield, O.
Archer, LaDella & Davey, Jolly Girls, B. R.
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.
Arlington Four, C. O. H., Chicago.
Armstrongs, Three, Parisian Belles, B. R.
Arminta & Burke, O. H., Jonesboro, Ark.
Arnold Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Astrellas, The, Poli's, Hartford.
Arizonas, The, 148 W. 68, N. Y.
Atlas Quartette, Bennett's, Quebec.
Ashton & Earle, Parlor, York, Pa.
Auberts, Les, Frobel Str. Ill., Hamburg, Ger.
Auers, The, Lyric, Lake Charles, La.
Austin, Claude, Parlor, York, Pa.
Austins, Great, Rockville, Conn.
Austins, Tossing, Dec. 2 & 9, Alcazar, Marseilles, France.
Avery & Pearl, Orpheum, Chicago.

B

Baggessens, The, Gl. Herstelange, Svendberg, Denmark.
Baker, Nat C., 32 Division, N. Y.
Baino & Shaw, Hippodrome, N. Y., indef.
Bandy & Wilson, Majestic, Madison, Wis.
Banks, Chas., Boston Belles, B. R.
Barnes, Al. A. M., Gallos, Jefferson City, Mo.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, High Jinks, B. R.
Barry, Katie, 541 W. 158, N. Y.
Barry, Mr. and Mrs. Jimmy, Orpheum, Des Moines.
Barry & Wolford, 150 W. Congress, Chicago.
Barto, Eddie, Rollickers, B. R.
Bartlett, Al, Majestic, Topeka.
Bates & Neville, 48 Gregory, New Haven.
Be Anos, Two, Gaiety, So. Chicago.
Beard, Billy, 1401 Drayton, Savannah.
Beattles, Juggling, Star, Muncie, Ind.
Beauvais, Arthur, & Co., Grand, Madison, Wis.
Bedini, Donat, & Dogs, Dec. 9, Empire, Frisco, Cal.
Belford, Allan G., Washington, N. J.
Belmonte, Harriette, Jolly Girls, B. R.
Belleclaire Bros., Orpheum, Des Moines.
Bell & Richards, Scenic, Providence.
Bell Boy Trio, Union Hill, Gloucester, Mass.
Bell, Frank, 1553 Broadway, N. Y.
Bell, Norma, Trans-Atlantics, B. R.
Belmont & Brennan, Imperials, B. R.
Bentley, Harry, Imperials, B. R.
Berkes, The, 409 W. 30, N. Y.
Bernard, Cassie, Rose Sydell, B. R.
Berzac's Circus, Orpheum, Salt Lake.
Beecher & Maye, Rialto, Elmira, N. Y.
Berry & Berry, Orpheum, Omaha.
Beyer & Bro., Vaudeville, Watertown, N. Y.
Bicycle Bill, People's, Cedar Rapids.
Big Four, High School Girls, B. R.
Big City Quartet, Cropsy & Bay 25, Bensonhurst.
Bijou Comedy Trio, Watson's Burlesquers, B. R.
Bimm-Bomm-Brrr, Orpheum, Los Angeles.
Binney & Chapman, Garden, Memphis, indef.
Birch, John, 114 W. 40, N. Y.
Bishop, Frances, Century Girls, B. R.
Bixley, Edgar, Boston Belles, B. R.
Black & Leslie, Grand Family, Fargo, N. D.
Block, John J., Harry Bryant's, B. R.
Blue Cadets, Nickelodeon, Boston.
Blush, T. E., 3241 Haywood, Denver.
Blanchet Bros. & Randolph, Watervliet, N. Y.
Bohannan & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Borella, Arthur, Castle, Bloomington, Ill.
Bouldon & Quinn, O. H., Springhill, N. S.
Bowen Bros., Bijou, Superior, Wis.
Bowers, Walters & Crooker, Keith's, Cleveland.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowman Bros., 326 W. 43, N. Y.
Boyce Bros., 874 No. Randolf, Philadelphia.
Boyce, Lillian, Jolly Girls, B. R.
Boyce, Jack, Trocaderos, B. R.
Boyd & Veola, Bijou, Kalamazoo.
Bragg, John D., Toreadors, B. R.
Bradys, The, 721 Copeland, Pittsburg.
Brady & Mahoney, Irwin's Big Show, B. R.
Brinn, L. B., Hippodrome, Liverpool, Eng.
Brennan & Downing, Grand, Portland, Ore.
Brennen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brittons, The, Cook's, Rochester.
Brooks & Vedder, 210 E. 17, N. Y.
Brooks & Jeanette, Liberty, Pittsburg.
Brooks & Clark, 2464 Patton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Bartoletti, City Sports, B. R.
Brown & Wilmot, Glen, Malden, Mass.
Brown & Wright, 163 W. 60, N. Y.
Browning, Mr. & Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, Al., Toreadors, B. R.
Bruno & Russell, Keith's, Boston.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, Majestic, Ottawa, Ill.
Burke, Minnie, Boston Belles, B. R.

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(Meyer Cohen, Mgr.)

Vol. 8. New York, Nov. 30, 1907. No. 13.

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Buckeye State Four, 2364 E. 57, Cleveland.
Budd & Francis, Palace, Boston.
Burke & Urline, 119 E. 14, N. Y.
Burke, Dan, & Girls, Orpheum, Allentown, Pa.
Burke, John & Mae, Hathaway's, Brocktou.
Burke, Wm. H., 84 Barston, Providence.
Burkes, Juggling, Hammerstein's, N. Y.
Burns, Morris, & Co., 54 Harmeu, Jersey City.
Burns, Harry, Star, New Kensington, Pa.
Burtiuos, The, Pantages, Tacoma.
Burton & Burtou, 309 W. 55, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, S. & C., Leavenworth.
Burton & Vass, Lyric, Hot Springs.
Busch Family, Excelsior Springs, Mo., indef.
Bush & Elliott, Bijou, Bellingham, Wash.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Herman, 1646 Otte, Cincinnati.
Byron & Blauch, Bijou, Duluth.
Byron & Langdon, Hathaway's, Lowell.
Byrons' Musical Five, Galety, So. Chicago.

C

Caesar, Frank, & Co., Majestic, Houston.
Callahan & St. George, Poli's, Hartford.
Callan & Smith, Olympic, Chicago.
Cameron & Flanagan, Orpheum, Brooklyn.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Cully, Orpheum, Troy, O.
Caiders, A. K., St. Charles Hotel, Chicago.
Calvin, James, 445 W. 64, Chicago.
Caprice, Mlle., Orpheum, Denver.
Campbell, W. S., Rose Sydell, B. R.
Carbrey Bros., Travel; 9, Orpheum, Salt Lake.
Carmen, Great, O. H., Erie, Pa.
Carberry & Stanton, Star, Chicago.
Carrillo, Leo, Nyack, N. Y.
Carr Trio, Canandalgua, N. Y.
Carr, Jessie, Toreadors, B. R.
Carroll & Cooke, Hotel York, N. Y.
Carroll, Joe, 231 Liberty, Paterson.
Carroll, Great, Fay Foster, B. R.
Carson & Willard, Dec. 9, Poli's, Worcester.
Carson Bros., 211 Bergen, Brooklyn.
Carter, Taylor & Co., 444 W. 137, N. Y.
Carters, The, Orpheum, Shelby, O.
Carter & Taylor, 256 W. 43, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartwell & Harris, 1031 McDonough, Baltimore.
Carver & Pollard, 1922 W. 6th, Davenport, Ia.
Casey & Craney, Dec. 16, Majestic, Chicago.
Castanos, The, Burwood, Omaha.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The; 60 Manhattan ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chapip, Benjamin, Hathaway's, New Bedford.
Chester & Jones, Orpheum, Elizabeth.
Chinquilla & Newell, Jamaica, L. I.
Christy, Great, Knickerbockers, B. R.
Church City Four, Strollers, B. R.
Clairmont, 2061 Ryder ave., N. Y.
Clark & Duncan, Majestic, Evansville.
Clark, Edward, 1553 B'way, N. Y.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, Harry Corson, Hathaway's, New Bedford.
Clarke & Temple, La Salle, Keokuk, Ia.
Clarke, Wilfred, Lambs Club, N. Y.
Clermonto, Frank & Etta, 129 W. 27, N. Y.
Claudius & Scarlet, 50 Chapin, Canandalgua, N. Y.
Claus & Radcliff, Trocadero, B. R.
Cleveland, Claude & Marion, 215 Shurtleff, Chelsea, Mass.
Clinton, Chris, Star, Charleroi, Pa.
Clipper Sisters, 466 Blewett, Seattle.
Clito & Sylvester, Millville, N. J.
Clive, Henry, & Co., Poli's, Waterbury.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, H. & S., Dayton, O.
Coccia & Amato, Wigwam, San Francisco.
Cogan & Bancroft, 1553 Broadway, N. Y.
Cole & Coleman, Orpheum, Lima, O.
Colby Family, Dec. 9, Majestic, Johnstown, Pa.
Colleens, Singing, 104 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciusko, Brooklyn.
Coltons, The, Champagne Girls, B. R.
Conley, Anna and Effe, Empire, Hoboken.
Connolly & Klein, Empire Show, B. R.
Comrades Four, Poli's, Springfield.
Contluo & Lawrence, 249 So. May, Chicago.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Galety Girls, B. R.
Cook, Billy, Toreadors, B. R.
Cooke, Joe, Hathaway's, Maldeu.
Conkey, Clever, Lyric, Joplin, Mo.
Conuelly, Edward, & Co., Hopkins, Louisville.
Connelly, Pete, Weast's, B. R.
Conway, Nick, 207 W. 26, N. Y.
Cook, Frank, Austiu & Stone's, Boston, indef.
Cooke & Rothert, 3154 Prairie, Chicago.
Conu, Downey & Willard, Columbia, Cincinnati.
Cooper & Robinson, Novelty, Brooklyn.
Cooper, Harry, High Jinks, B. R.
Cooper, Harry L., Fay Foster, B. R.
Cooper, Leo, & Co., Majestic, Madison, Wis.
Coombs & Stone, Hathaway's, Malden.
Cossar, Mr. and Mrs., 302 W. 121, N. Y.
Couthoul, Jessie, 6532 Harvard ave., Chicago.
Coyue & Tinlin, Dec. 9, Family, Rock Island, Ill.
Courtleigh, Wm., Keith's, Phila.
Courtright, Wm., & Co., 01420 W. Mill, Spokane.
Cottons, The, Champagne Girls, B. R.
Craig, Richy, Empire, Holyoke, Mass.
Crawford & Manning, 258 W. 43, N. Y.
Crawford & Blodgett, Empire, Holyoke, Mass.
Creo & Co., Unique, Sheboygau, Wis.
Crickets, Orpheum, Kansas City.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred pl., London, Eng.
Cross, Will H., & Co., 440 No. Normal, Chicago.
Crystal, Herman, Parisian Widows, B. R.
Cummings & Merley, Unique, Los Angeles, indef.
Cummings, Thornton & Co., Bell, Oaklaud.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Bob & Daisy, Star, McKees Rocks, Pa.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, Greenwald's, New Orleans.
Curtis, Palmer & Co., Orpheum, Allentown.
Cushman & Le Claire, Lady Birds, B. R.
Cuttys, Musical, 3034 E. Baltimore, Baltimore.
Cyrll, Herbert, G. O. H., Syracuse.

D

D'Aliza Flor, Colonial, Lawrence, Mass.
Dacre, Loule, Parisian Belles, B. R.
Dagneau & Bruce, Orientals, B. R.
Dagwell, Aurie, Colonial, Norfolk.
Dale, Dottie, & Co., Family, Jonesboro, Ark.
Daley, James, Parisian Widows, B. R.
Daly's Country Choir, Keith's, Columbus.
D'Alvini, Rocky Point, R. I., indef.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Sydney, Guy Bros.' Minstrels.
Dale, Will, Buckleu Hotel, Elkhart.
Dalley Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darras Bros., G. O. H., Syracuse.
Darmody, Harry Bryant's, B. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davis, Edward, Trent, Trenton.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss, N. Y., Jr., B. R.
Dawson & Whitfield, 893 3d Ave., N. Y.
Dean, Cliff, & Co., Bijou, Racine, Wis.
Deery & Francis, 328 W. 30th, N. Y.
Delavoye & Fritz, Bijou, Flint, Mich.
Dell & Miller, Hippodrome, Buffalo, indef.
Delmar & Dexter, Great Anselme Co., Terre Haute.
Delmore & Darrell, Orpheum, Rockford, Ill.
Deltons, Three, Jolly Grass Widows, B. R.
Delmore, Misses, Poli's, Waterbury.
De Chautal Sisters, Pastor's, N. Y.
De Graff Sisters, Trans-Atlantics, B. R.
De Lisle, Mae, Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
De Coe, Harry, Orpheum, El Paso, Tex.
De Haven & Sidney, Hathaway's, Lowell.
DeMora & Graceta, Imperial, B. R.
De Muths, The, 26 Central, Albany.
De Voy & Miller, 209 E. 14, N. Y.
DeWitt, Burns & Torrance, Poli's, Waterbury.
Dee, John A., Columbus, O.
Deming, Joe, Bennett's, Ottawa.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Kentucky Belles, B. R.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dillon, Wm., Cook's, Rochester.
Dixon & Fields, Orpheum, Sioux City.
Doherty, Lillian, Scalla, Copenhagen, Den.
Donald & Carson, Poli's, Hartford.
Doner, Joe & Nelle, High Jinks, B. R.
Donnette, Ira, Majestic, Moline, Ill.
Doherty, Jim, High Jinks, B. R.
Dorsch & Russell, Majestic, Johnstown, Pa.
D'Ort & Leonard, Casino, Buenos Aires.
Douglas, Chas. W., Broadway Galety Girls, B. R.
Dove & Lee, 422 W. 48th, N. Y.
Dowling, John, Toreadors, B. R.
Downey, Leslie T., 2712 Michigan, Chicago.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., Majestic, Ft. Worth.
Dreano, Josh., Bijou, Lincoln, Neb.
DuBois, The Great, Orpheum, Parkersburg, W. Va.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Thos. H., High School Girls, B. R.
Dunedin Troupe, Poli's, Scranton.
Dunn & Francis, Proctor's, Troy.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., Union Sq., N. Y.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, George & Libby, Majestic, Lafayette, Ind.
Dupree, Jeanette, Hotel Albany, N. Y.
Duprez, Fred, Novelty, Denver.

E

Earle & Bartlett, Carlstadt, N. J.
Eckel & Dufree, Family, Mahoney City, Pa.
Eckhoff & Gordon, Proctor's, Albany.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Moule, 308 E. 60, Chicago.
Edwards, M. & O. E., Hippodrome, Buffalo, indef.
Edwards, Jeunie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwin, George, Temple, Ft. Wayne.
Ehrendall Bros., 1344 Lemingwell, St. Louis.
Elastic Trio, Majestic, Pittsburg, indef.
Eldredge, Lyric, Ottawa.
Elser, Carrie, Tiger Lillies, B. R.
Eleu, Gus, Edith Villa, Thurleigh Ave., Balham, London.
Elliott & West, 2902 Ellsworth, Phila.
Eller, Goldie, Fay Foster, B. R.
Ellis-Nowlin Troupe, G. O. H., Syracuse.
Elinore Sisters, Keith's, Boston.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4, Tiger Lilies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central ave., Brooklyn.
Emerald, Mannie, Empire, Edinburgh, Scot.
Emerson & Baldwin, Keeney's, New Britain.
Emmett, Gracie, Orpheum, Brooklyn.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Dec. 30, Madgeburg, Ger.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus Ciniselli, Warsaw, Russia.
Esterbrooks, The, Miss, N. Y., Jr., B. R.
Estelle & Wills, Jolly Grass Widows, B. R.
Eugene & Mar, 1746 W. 103, Chicago.
Eugene Trio, Orpheum, St. Paul.
Evans & Lloyd, Washington, Spokane.
Evans, Billy, Colonial Belles, B. R.
Evans, Chas. E., Columbia, St. Louis.
Evans Trio, Sheedy's, Fall River.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., Majestic, Topeka.
Evers, Geo. W., Pastor's, N. Y.

F

Fagen & Morrison, Keith's, Pawtucket.
Fairchilds, Mr. & Mrs. Frank, 1640 47, Chicago.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Elinor, Arcade, Toledo.
Fantas, Two, 211 E. 14, N. Y.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell & Le Roy, Lyric, Kensington, Ill.
Farrell, Billy, Moss & Stoll, Eng.
Farrell Taylor Trio, Majestic, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 161 E. 122d, N. Y.
Felix & Barry, Orpheum, Boston.
Fentelle & Carr, Hathaway's, New Bedford.
Ferry, Lyric, Danville, Ill.
Ferrell Bros., Hathaway's, New Bedford.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, Electric, Waterloo, Ia.
Ferguson, Barney & Dick, 68 W. 53, Bayonne.
Fern & Mack, Paterson, N. J.
Field Boys, 148 E. 97, N. Y.
Fields & Hanson, Family, Davenport.
Fields & Wooley, Parisian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, Blaney's, Phila.
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.
Finlay & Burke, Box 93, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rentz-Santley, B. R.
Fiske & McDonough, Majestic, San Antonio.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Fiatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, White's Galety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Charles Leonard, Orpheum, New Orleans.
Flower, Dick J., Orpheum, San Francisco.
Flynn, Jas. A., 1213 Penn. Ave., Washington.
Fogerty, Frank, Keith's, Columbus, O.
Follett, Lonnie, 150 E. 107, N. Y.
Fords, Four, Alhambra, N. Y.
"Fords, Famous," 391 Gates, Brooklyn.
Foreman, Edgar, & Co., Elks' Club, N. Y.
Forrest, Edythe, Innocent Maids, B. R.
Foster & Dog, Empire, Hoboken.
Foster & Foster, Orpheum, Omaha.
Fox, Will H., Dec. 2, Empire, Edinburgh, Scot.
Fox, Mort, Parisian Widows, B. R.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will, Lady Birds, B. R.
Frank, George, Lady Birds, B. R.
Franklin & Green, Trent, Trenton.
Franklyn & Keane, Hathaway's, Malden.
Francis, Adeline, Star, Hannibal, Mo.
Frans, Cogswell & Frans, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Frellgh, Lizzie, Trans-Atlantics, B. R.
Frevoli, Frederick, O. H., Carbondale, Pa.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick Bros. & Burns, Trent, Trenton.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
French, Henri, Orpheum, San Francisco.
Frey Trio, Chicago Post, Chicago.
Friend & Downing, 683 No. 12, Phila.
Fukins & Araki Troupe, Majestic, Topeka.
Futurity Winner, Majestic, Chicago.

G

Galando, 82 Summer, Brooklyn.
Galettl's Monkeys, K. & P. 125, N. Y.
Gallagher & Barrett, Keith's, Cleveland.
Galloway, Albert E., Orpheum, Turtle Creek, Pa.
Garden & Somers, Toreadors, B. R.
Gardiner Children, 1958 No. 8, Philadelphia.
Gardner, Andy, Bohemians, B. R.
Gardiner & Vincent, Empire, Glasgow, Scotland.
Gardiner, Jack, Poli's, Bridgeport.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, Orpheum, Rocksford, Ill.
Gehrue, Mayme, & Co., Shea's, Buffalo.
Geiger & Walters, Orpheum, St. Paul.
Gennaro's Band, Keith's, Phila.
Genaro-Theol Trio, Dec. 1-30, Liebechs, Breslau, Ger.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gillespie, Ed., Orpheum, San Francisco.
Gilbert & Katen, Proctor's, Troy.
Gilbert, Jane, 257 W. 15, N. Y.
Gillette Sisters, Olympic, So. Bend.

Cobb's Corner

SATURDAY, NOV. 30, 1907.

No. 92. A Weekly Word with WILL the Wordwright.

COBB & EDWARDS'

LATEST, NOW BEING SUNG BY

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"The Peach That Tastes the Sweetest Hangs the Highest on the Tree."

WILL D. COBB

Wordwright,
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Gilmore, Stella, Jolly Girls, B. R.
Gilroy, Hayes & Montgomery, Dec. 9, Orpheum, Rockford, Ill.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rentz-Santley, B. R.
Godfrey & Henderson, Dec. 9, Acme, Sacramento.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden & Hughes, Galety, Chicago.
Goldin, Horace, Dec. 1-15, Circus Variete, Copenhagen, Denmark.
Goldsmith & Hoppe, Orpheum, Boston.
Goforth & Doyle, Pastor's, N. Y.
Gordon & Chalor, Bijou, Hancock, Mich.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydell, B. R.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Star, New Castle, Pa.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miners American's, B. R.
Grant, Anna, Pat White's Galety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Family, Butte.
Green, Sam, White's Galety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregorys, Five, Dec. 1-16, Tivoli, Bremen, Ger.
Grene & Grene, Lyric, Cleveland.
"Griff," Chase's, Washington.
Grimes, Tom & Gertie, 1615 No. Front, Phila.
Gruet, Jack, Al. Marie Ideals, B. R.

H

Hale, Corbin, & Miss Allen, 107 E. 31, N. Y.
Hale & Harty, Bijou, Little Falls, Minn.
Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Hall, Geo. F., Smethport, Pa.
Haley, Harry R., Casino, Washington, Pa.
Hammond & Forrester, 101 W. 83, N. Y.
Haney, Edith, & Lee, Jr., Lyric, San Antonio.
Hanson & Nelson, Poli's, Bridgeport.
Harris, Sam, Star, Sistersville, W. Va.
Harcourt, Frank, Margarata, Eureka, Cal.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Harmonious Four, Grand, Grand Rapids.
Hayes & Carew, Bohemians, B. R.
Hart, Sadie, 1163 Jackson, N. Y.
Harland & Rollison, 224 W. 14, Kansas City.
Harlowe, Beatrice, High Jinks, B. R.
Harson, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydell, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charley, Harry Bryant's, B. R.
Harrison, Minnie, Rollickers, B. R.
Harvey & Adams, O. H., Cockran, Ga.
Harvey, Elsie, Hammerstein's, N. Y.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Haskell, Loney, G. O. H., Indianapolis.
Hawtrey, Wm. F., & Co., Colonial, N. Y.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Brent, Tivoli, Dublin, Ire.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, E. C., Majestic, Muscatine, Ia.
Hayman & Franklin, Tivoli, Sydney, Australia.
Haynes, Beatrice, Broadway Galety Girls, B. R.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Empire, London, England.
Heath, Thomss G., Orpheum, St. Paul.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Helm Children, Bijou, Winnipeg.
Hellbacks, The, 2910 Armour, Chicago.
Hellman, Benj., Toreadors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Heuman Trio, 155 So. Channing, Elgin, Ill.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 270 W. 39th, N. Y.
Herbert, Mabel, Empire, San Francisco.
Hertzman, Julia, Imperials, B. R.
Hess Sisters, 258 W. 55, N. Y.
Hewlettes, The, Fritz, Portland, Ore., indef.
Hibbert & Warren, Chase's, Washington.
Hickman, George, Grass Widows, B. R.
Hiestand, Chas. F., 2039 Iowa Ave., St. Louis.
Hill, Cherry & Hill, Gay Morning Glories, B. R.
Hill, Edmonds Trio, 262 Nelson, New Brunswick.
Hilliard, Robert, Chase's, Washington.
Hiltons, Marvelous, Fay Foster, B. R.
Hines & Remington, Harrison, N. Y.
Hinman, Capt. Sidney, Mechanics Hall, Boston.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emil, & Co., G. O. H., Pittsburg.
Hoffmans, Cycling, Majestic, Streator, Ill.
Holdsworths, The, Orpheum, Kansas City.
Holman, Al & Mamie, Olympic, Kieff, Russia.
Holmes, Gertrude Bennett, 13 Central, Greendale, Mass.

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SECOND ANNIVERSARY NUMBER

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Houston, Frits, 292 King, London, Ont., Can.
Horton & La Triska, Majestic, St. Paul.
Howard Bros., 229 W. 38, N. Y.
Howard & Cameron, 479 N. Clinton, Rochester.
Howan & Kearney, Orientals, B. R.
Howard & Howard, Empire, Paterson.
Howard & St. Clair, Charing Cross Rd., London.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Jos. B., Aleda, Ill., indef.
Howard, May, 3603 Prairie Ave., Chicago.
Howard's Ponies & Dogs, Bloomington, Ind.
Hoyle, William, 16 5, Attleboro, Mass.
Hoyt, Frances, & Co., Sherman House, Chicago.
Hughes & Mazie, Unique, Sheboygan, Wis.
Huehn, Musical, 1553 Bway., N. Y.
Hughes, Florence, Harry Bryant's, B. R.
Huested, Sadie, Yankee Doodle Girls, B. R.
Hurleys, The, 185½ So. Orange, Newark.
Huston, Arthur, Lyric, Mobile.
Hutchison Children, Revere House, Chicago.
Hutchison's Comedians, Revere House, Chicago.
Hyde, Walt. M., & Co., 3506 5, Pittsburg.
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., indef.

I

Innes & Ryan, Keith's, Phila.
Imhof & Corinne, Empire, B. R.
Imperial Musical Four, 148 Dearborn, Chicago.
Immensaphone, Columbia, St. Louis.
Inman, The Great, 312 W. 24, N. Y.
International Comiques, Majestic, Madison, Wis.
Irwin, Flo, Colonial, N. Y.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 356 Mass. Ave., Boston.

J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.
Jackson, Harry & Kate, Keith's, Providence.
Jacobs & Sardell, Unique, Los Angeles.
Jacobs & West, Sam Devere, B. R.
James Byron, Bijou, Flint, Mich., indef.
Jennings & Jewell, Knickerbockers, B. R.
Jennings & Renfrew, 38 Spruce, Chelsea, Mass.
Jennings, William, White's Gaiety Girls, B. R.
Jerome, Nat S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Johnson, Chester, 333 3rd Ave., N. Y.
Johnson, Mark, Sipe's, Kokomo, Ind.
Johnson Bros. & Johnson, Pike's, Canal Dover, O.
Johnson, Geb., Scribner's Big Show, B. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnsons, Musical, Palace, Southampton, England.
Johnston & Buckley, Empire, B. R.
Jones & Walton, Family, Clinton, Ia.
Jorden, Tom, Lady Birds, B. R.

K

Kalinowski Bros., Trans-Atlantics, B. R.
Kaimo, Chas. & Ada, Maywood, N. J.
Kaufman, Reba & Inez, Majestic, Dallas.
Keegan & Mack, 92 3rd Ave., N. Y.
Kelfe, Zena, 505 W. 135, N. Y.
Keene, Juggling, 1360 Boston Rd., N. Y.
Kelly, Sam & Ida, 460 17, Milwaukee.
Kelly, John T., Elmhurst, L. I.
Kelly & Rose, Poli's, Springfield, Mass.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly, Walter C., Keith's, Cleveland.
Kemp's Tales of the Wild, Keith's, Phila.
Kennedy Bros. & Mac, Family, Hazelton, Pa.
Kennedy & Wilkens, 1553 Bway., N. Y.
Kenyon, Healy & Allman, 112 Knoxville, Peoria.
Ketler, Joseph R., Lyric, Lincoln, Neb.
Kherns, Arthur H., Grand, Joliet, Ill.
King-Stange, Crystal, Frankfort.
Klein, Otto Bros. & Nicholson, 16 W. 36, Bayonne.
Kingsbury, The, 1553 Bway., N. Y.
King, Sam. & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, Cook's, Rochester.
Kirschhorns, 207 So. 13, Omaha.
Klare, Kathrin, Bell, Oakland.
Knight & Seaton, Lyric, Houston.
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.
Knowles, Harry, 1553 Broadway, N. Y.
Knox, W. H., Elysian Grove, Tucson, Ark.
Kooper, Harry J., High Jinks, B. R.
Kokin, Mignonette, K. & P. 125, N. Y.
Kohler & Marion, O. H., Bradford, Pa.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Koilins & Clifton, Orpheum, Minneapolis.
Koppe, Orpheum, Portsmouth, O., indef.
Kratons, The, Empire, Binghamton, N. Y.
Kretore, Bijou, Winnipeg.
Kurtis-Busse, Majestic, Dallas.

L

La Clair & West, Amunseen, Braddock, Pa.
Ladell & Crouch, Orpheum, Salt Lake.
Lakola, Harry, Philips, Richmond, Ind.
Lambert & Williams, Irwin's Big Shows, B. R.
Lamb & King, 353 State, Chicago.
Lamb's Manikins, Majestic, Montgomery.
Lasalle, Harry, Star, Hannibal, Mo.
Lawler & Daughter, Bangor O. H., Bangor.
La Maze Bros., Keith's, Providence.
La Mont's Cockatoos, Majestic, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, 436 E. 26, Chicago.
La Tell Bros., O. H., Easton, Pa.
La Toy Bros., Palace Hotel, Chicago.
La Van & La Valette, Majestic, Pittsburg, indef.
La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, Empire, Pittsfield, Mass.
Lavette & Doyle, 840 N. 2, Hamilton, O.
La Vilie & Sinclair, Colonial, Lawrence, Mass.
La Vine Simaron Trio, Shea's, Buffalo.
Lavine & Hurd, New Century Maids, B. R.
La Toska, Orpheum, Kansas City.
Langdons, The, 704 5th Ave., Milwaukee.
Lawrence, Pete, Al Reeves' Big Show, B. R.
La Gray, Dollie, Bijou, Racine, Wis., indef.
Lee Tung Foo, Majestic, Johnstown, Pa.
Le Claires, Two, Family, Uniontown, Pa.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Leeds, Adelaide, Parisian Widows, B. R.
Le Fevre & St. John, Bijou, La Crosse.
Leigh, Andrew, Lady Birds, B. R.
Leighton's, Three, Empire, Hoboken.
Lennon, Herbert Bert, Lyric, Mobile.
Leoni & Leoni, Majestic, Cincinnati.
Leonard & Scott, Orpheum, Mansfield, O.
Leonard, James F., Yankee Doodle Girls, B. R.
Leonard, Gus, Acme, Sacramento, indef.
Leontina, Marie, 17 E. 97, N. Y.
Lenore & St. Claire, 4948 Easton, St. Louis.
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.
Leslie, Bert, & Co., Orpheum, San Francisco.
Lester, Will, Sheedy's, Fall River.
Levino, Dolph & Susie, Bijou, Quincy, Ill.
Levy, Bert, Colonial, N. Y.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Lewis & Chapin, Fay Foster, B. R.
Lewis & Harr, 125 W. 16, N. Y.
Lewis Phil, Wilmington, Willsburg, Pa.
Lewis, Oscar, White's Gaiety Girls, B. R.
Lewis & Thompson, Merry Maidens, B. R.
Le Witt & Ashmore, 296 No. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Cailjui, Fay Foster, B. R.
Lind, Bennett's, Quebec.
Linn, Benn, Half Dime, Jersey City, N. J., indef.
Locke, Russell & Locke, Dodge's, Keokuk, Ia.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lomison, Williard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Loraine, Oscar, Orpheum, Harrisburg, Pa.
Louise & Dottie, Bowery Burlesquers, B. R.
Lovitts, The, 314 Beverly rd., Brooklyn.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, Moss & Stoll, Eng., to Nov. 23.
Luce & Luce, Columbia, Scranton.
Lucier Marguerite, Quincy Adams Sawyer Co.
Luckies, Two, 397 Sumter, Brooklyn.
Luigi Picaro Trio, Auditorium, Quebec.
Lukens, 4, Reading, Pa.
Lutz Bros., Majestic, Sioux Falls.
Lyons, J., Champagne Girls, B. R.

M

MacDowell & Trescott, Majestic, Little Rock.
Macarte Sisters, Keith's, Boston.
Macks, Two, 245 N. 59, Phila.
Mack & Dugal, Grand, Vancouver, B. C.
Mack, James, Wesley, Rose Sydell, B. R.
Maguire, H. S., North Adams, Mass.
"Malde," Pastor's, N. Y.
Majestic Musical Four, Dec. 9, Novelty, Brooklyn.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Malvern Troupe, White's Gaiety Girls, B. R.
Manhasset Comedy Four, Rose Sydell, B. R.
Manley & Norris, 517 Walnut, Hamilton, O.
Mantell's Marionettes, Crystal, Trinidad, Col.
Marion & Pearl, Majestic, Montgomery.
Marco Twins, World Beaters, B. R.
Marlo, Berger & Marlo, 62 E. 8, N. Y.
Mardo Tri., 62 E. 8, N. Y.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Marion & Lillian, Tiger Lilies, B. R.
Marckley, Frank, Grand, Fargo, N. D.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.
Martin, Dave & Percle, Main, Peoria, Ill.
Martinnetti & Sylvester, Lyric, Dayton, O.
Martynne, C. B., Orpheum, Leavenworth, indef.
Martynne, Great, Rose Sydell, B. R.
Martin & Crouch, Coeur D'Alene, Spokane, indef.
Marshall & King, Rentz-Santley, B. R.
Martini & Maximilian, Yankee Doodle Girls, B. R.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Maruna, Nevaro Maruna, Poli's, Worcester.
Mason & Fliburn, Coeur d'Alene, Spokane, indef.
Mason & Doran, Sheedy's, Fall River, Mass., indef.
Mason & Keeler, Haymarket, Chicago.
Mason & Shannon, Haymarket, Chicago.
Masons, Four, Bijou, Flint, Mich.
Masse, Ed & Nettie, Portland, Pa.
Mathews, Joca, Yankee Doodle Girls, B. R.
Maxwell & Dudley, 106 W. 90th, N. Y.
Mayer, Robert, High Jinks, B. R.
Mayne, Elizabeth, Harry Bryant's, B. R.
McCale, Larry, Imperials, B. R.
McCree, Junie, LaSalle, Chicago, indef.
McFarland, Frank, 311 W. 142, N. Y.
McPhee & Hill, 309 3d Ave., N. Y.
McFarland & McDonald, Colonial Belles, B. R.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Proctor's, Elizabeth.
McLaughlin, L. Clair, Sheridanville, Pa.
McLeod, Andy, Kentucky Belles, B. R.
McMahon's Watermelon Girls, Armory, Johnstown.
McCabe, Jack, Century Girls, B. R.
McCormick, Hugh, Elite, Davenport.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McGrath & Paige, 58 Washington, Middletown.
McGregor, Lulu, Grand, Altoona, Pa., indef.
McWilliams, G. R., Orpheum, St. Paul.
Melville & Higgins, Keeney's, New Britain.
Meaney, Lottie, & Co., Bijou, La Crosse.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Merritt, Raymond, Empire, Los Angeles, indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Milton & Medallion, Lyric, Kensington, Ill.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, Lady Birds, B. R.
Miller, Elizabeth, Revere House, Chicago.
Millership Sisters, Watson's, B. R.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Dec. 1-31, Appolo, Vienna, Aus.
Mills & Morris, Clarendon Hotel, N. Y.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The, Elmira, N. Y.
Monroe, George, 1553 B'way, N. Y.
Montambo & Hurl Falls, Empire, B. R.
Montrose, Louise, K. & P. 23d St., N. Y.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 54 W. 26, N. Y.
Montgomery & Moore, Bennett's, Montreal.
Montray, 814 Western Ave., Allegheny, Pa.
Morette Sisters, 1237 Lee, Philadelphia.
Mooney & Holbeln, Palace, Plymouth, Eng.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & Chester, Vanity Fair, B. R.
Morgan, Lou, Parisian Belles, B. R.
Morgan & McGarry, Acme, Sacramento.
Moore, Billy, Orpheum, Chillicothe.
Morre, Chas., Lady Birds, B. R.
Morre, Helen J., Night Owls, B. R.
Morrelle, Marie, 1724½ Main, Parsons, Kan.
Morris & Kramer, Dainty Duchess, B. R.
Morse, Billy, Anheuser's, Aberdeen, Wash., indef.
Morton, Bessie, Lyric, Lincoln, Neb.
Morton, James J., 147 W. 45, N. Y.
Morton, Ed., Rollickers, B. R.
Mueller & Mueller, Orpheum, New Orleans.
Mullen & Corelli, Orpheum, El Paso.
Muller, Chum & Muller, 16 Charlottee, Asheville.
Mullini Sisters, Washington Society Girls, B. R.
Munger, Mort M., Frankfort, Ind.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy & Magee, Ideals, B. R.
Murphy & Palmer, 309 3d Ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murphy, Whitman Co., 114 W. 41, N. Y.
Murphy, Geo. P., Tiger Lilies, B. R.
Murray, Clayton & Drew, Nelson, Springfield, Mass.
Murray Sisters, Poli's, Scranton.
Murray, Elizabeth, Shea's, Buffalo.
Murray, Wm. W., 223 E. 14, N. Y.
Murtha, Lillian, 211 E. 10, N. Y.
Murray & Williams, Palace, New Kensington, Pa.
Musketeers, Three, Jolly Grass Widows, B. R.
Musketeer Quartette, Chester, Pa.

N

Nagel & Adams, Regina, Sask., Can.
Narelle, Marie, Christchurch, New Zealand, indef.
Natus, Julie, Tiger Lillies, B. R.
Nawn, Tom, & Co., Orpheum, Los Angeles.
Neff, John, Majestic, Streator, Ill.
Nellis, Nelli & Chapman, 1652 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson, Ned, Massillon, O.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Neville, George, & Co., Broadway, Brooklyn.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, 14, Leicester, London, Eng.
Newman, Jules, Lady Birds, B. R.
Niemeyer & Odell, Blue Ribbon Girls, B. R.
Nicoini, Ida, Bohemians, B. R.
"Night On a House Boat," Poli's, Hartford.
Night With the Poets, Orpheum, St. Paul.
Noble, Billy, 20th Century Maids, B. R.
Noblette & Marshall, Gaiety, Springfield, Ill.
Nolan, Fred, Boston Belles, B. R.
Normans Juggling Six, Olympic, Chicago.
North, Bobby, 45 W. 116th, N. Y.
Nosses, The, 179 W. 47th, N. Y.
Nowlin, Dave, Dec. 9, Family, Rock Island, Ill.
Nugent, J. C., Bijou, Oshkosh, Wis.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Hart, 2063 Strand, Seattle.
Odell & Kinley, 127 W. 21, N. Y.
Ogden, Helen, 279 Clybourne, Chicago.
O'Hanna, San, Orpheum, New Orleans.
Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Bianchetto, P. O., Boston, Mass.
O'Neill, J. H., & Co., Star, Wilkensburg, Pa.
O'Neil, Tommie, White's Gaiety Girls, B. R.
Orbasany's Irma, Lyric, Danville, Ill.
O'Regan, Box 305, Ottawa, Can.
Orma, Grace, Dec. 9, Pastor's, N. Y.
Orloff, Olga, Toreadors, B. R.
O'Rouke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.
Our Quartet, Indianapolis, Ind.

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ALEXANDER and SCOTT

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Palfrey & Hoeffler, Riverside, R. I.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, Star, San Bernardino.
Pattee, Mabel, Star, Wilkensburg, Pa.
Patton, Grace, Rollickers, B. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Pelot, Fred & Annie, Poli's, Scranton.
Pepper Twins, Rome, Ga.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Frank L., 747 Buchanan, Minneapolis.
Perry, Clayton, Ideals, B. R.
Petching Bros., Olympic, Chicago.
Peters, Phil & Nettie, Columbia, Cincinnati.
Philbrooks & Reynolds, Empire, San Francisco.
Phillips Sisters, Majestics, B. R.
Piercy & Fulda, 1926 Patterson, Baltimore.
Piccolo Midgets, Orpheum, St. Paul.
Pike, Lester, Fairhaven, N. J.
Plum, Anna, & Girls, Coliseum, Seattle.
Poirer's Three, 12 Notre Dame, Montreal.
"Polly Pickles' Pets in Petland," K. & P., Jersey City.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Hartwell, Champagne Girls, B. R.
Potter & Harris, Olympic, Chicago.
Powers Bros., 15 Trask, Providence.
Powers, Eddie, Bijou, La Crosse.
Power, Coletta & Co., Lyric, Mobile.
Prampin Trio, 347 W. 40, N. Y.
Price & Tyler, Lyceum, Patchogue, N. Y.
Pritzkow, Louis, Century Girls, B. R.
Probst Trio, Pottsville, Pa.
Pryors, The, Lyric, Salt Lake.
Psycho, Mlle., Mansfield, O., indef.
Pudgie & Emmett, 464 Blewett, Seattle.
Pullen, Louella, O. H., Columbia, Ga.
Pullman Porter Maids, Maryland, Baltimore.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

Radford & Valentine, Oxford, London, to Feb. 10.
Raffin's Monkeys, Moore's, Portland, Me.
Rain Dears, K. & P. 23d St., N. Y.
Rainbow Sisters, Star, McKee's Rocks, Pa.
Raleigh & Harrington, 233 Winter, Hagerstown, Md.
Ralston & Son, Crystal, Frankfort, Ind.
Ramsey Sisters, Grand, Marion, Ind.
Raymond, Ruby, & Dancing Boys, Orpheum, Elizabeth.
Rastus & Banks, Westminster, Liverpool, Eng.
Ranfs, The, 755 Buffton, Milwaukee.
Rawls & Von Kaufman, Majestic, Madison, Wis.
Rawson & June, Phoenicia, N. Y.
Razarfs, The, Family, Chester, Pa.
Ray, Fred, & Co., Dec. 9, Columbia, St. Louis.
Raymond, Fredericks, 16 E. 88th, N. Y.
Raymor, Val, Trans-Atlantics, B. R.
Reattino & Stevens, 114 E. 11, N. Y.
Reded & Hadley, World Beaters, B. R.
Redford & Winchester, Orpheum, Johnstown, Pa.
Reed & St. John, Haymarket, Chicago.
Reed Bros., 48 Saxton, Dorchester, Mass.
Regal Trio, Orpheum, Yonkers.
Rego, Jimmie, Rose, Hutchinson, Kan.
Reid Sisters, 53 Broad, Elizabeth.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles.
Reed, Harry L., Washington, Buffalo, indef.
Reeves, Al, Reeves' Beauty Show, B. R.
Remington, Mayme, Orpheum, Oakland.
Renard's, Three, Haymarket, Chicago.
Rennee Family, Crystal, Rock Island, Ill.
Reno, Will & May, Crystal, Frankfort, Ind.
Reno, Geo. B., & Co., Metropolitan, London, Eng.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Reuzetta & Lyman, Trocadero, B. R.
Revell, Nellie, 148 Dearborn, Chicago.
Rever & Yuir, Champagne Girls, B. R.
Reynard, Ed F., Keith's, Boston.
Reynolds, Abe, Miss N. Y., Jr., B. R.
Rhodes & Engel, 223 Chauncey, Brooklyn.
Rice, Al, Hippodrome, Pittsburg.
Rice & Cohen, C. O. H., Chicago.
Rice & Elmer, 343 E. 142d, N. Y.
Rice & Prevost, Poli's, Bridgeport.
Rice & Walters, Boston Belles, B. R.
Rich, Jack & Bertha, Star, Seattle.
Richards, Chris, Dec. 9, Haymarket, Chicago.
Rich Duo, 164 E. Randolph, Chicago.
Riley, Frank, Orientals, B. R.
Rinaldos, The, Keith's, Providence.
Ring & Williams, 102 Liberty, Baltimore.
Roberts, Four, Lyric, Cleveland.
Roberts, Hayes & Roberts, Bijou, Dubuque, Ia.
Robert-de-Mont Trio, Temple, Ft. Wayne.
Robisch & Childress, 341 No. Clark, Chicago.
Robinson & Grant, 206 8th ave., N. Y.
Robinson, Parquette Trio, G. O. H., Syracuse.
Robinson, Tom, Scribner's Big Show, B. R.
Rockaway & Conway, Bijou, Kalamazoo.
Rogers & Mackintosh, Majestic, Houston.
Romola, Bob, Bijou, Davenport, Ia., indef.
Ronaldos, Three, Teddy, Chicago.
Rooney & Bent, Poli's, Worcester.
Rooney, Katie, Poli's, New Haven.
Roscoe & Sims, Rentz-Santley, B. R.
Rose & Ellis, Yankee Doodle Girls, B. R.
Ross & Lewis, Empire, Middlesboro, Eng.
Rosso & Simms, Bowery Burlesquers, B. R.
Roth, Laura, Majestic, Chicago.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Roxie & Wayne, Bijou, Adrian, Mich.
Royal Musical Five, 249 So. 9th, Brooklyn.
Russell, Fred, Bowery Burlesquers, B. R.
Russell, Fred P., 486 W. 136, N. Y.
Russell & Davis, 707 3 Ave., Columbus, Ga.
Ryan & Richfield, Shea's, Toronto.
Ryan & White, Sheedy's, Fall River.

S

Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y., Jr., B. R.
Sandow & Lampert, Orientals, B. R.
Schaar Trio, Dec. 9, Family, Rock Island, Ill.
Schell's, Mme., Circo Bell, Mexico City, to Jan. 4.
Schepp, Grover, Rollickers, B. R.
Schmidling, Harry H., 287 W. Monroe, Chicago.
Schuster, Milton, Palace, Boston, indef.
Schrock & Rice, 14th St., N. Y.
Scott, Mike, 223 3d ave., N. Y.
Scott, Edouard, Grand, Reno, Nev., indef.
Sears, Gladys, Parisian Belles, B. R.
Seguin, Wood, Eugenia, 2314 Hollywood, Toledo.
Semon, Chas. F., K. & P. 58th St., N. Y.
Seymour Sisters, Orpheum, Mansfield, O.
Seymour, O. G., & Co., Family, Sioux City.
Seyons, The, Parisian Belles, B. R.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Pantage's Spokane.
Shaws, Aerial, Franklin Sq., Worcester.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sherman, De Forest, Co., Star, Brooklyn.
Shirhart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Middagh, Brooklyn.
Shrodes, Chas. & Alice, Majestic, Johnstown, Pa.
Simms, The Mystic, Box 369, Dobbs Ferry, N. Y.
Sieger, Lillian, Harry Bryant's, B. R.
Sidman, Sam, Columbia, Oakland, Cal., indef.
Sidonias, The, Parisian Belles, B. R.
Sidonne & Keille, 424 E. Chicago ave., Chicago.
Silver Stars, Casino, Lawrence, Mass.
Simpsons, The Musical, 204 E. 52, N. Y.
Sineay's Dogs & Cats, 101 W. 40, N. Y.
Slater & Finch, Orpheum, Minneapolis.
Sloan, Grace, Orpheum, San Francisco.
Smith & Arado, 323 Converse ave., E. St. Louis.
Smith & Convey, Trans-Atlantics, B. R.
Smith Bros., 66 Hawthorne, Hartford.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Grand, Indianapolis.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.
Spencer, Lloyd, Lyric, Houston, indef.
Spillers, Musical Five, Lyric, Dayton.

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Spooler, Lew H., Empire, B. R.
Stadium Trio, Unique, Minneapolis.
Stafford & Stone, Star, Chicago.
Stanley, Mr. and Mrs. W. H., Majestic, Pittsburg.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, Crystal, St. Joe, Mo.
Steinert & Thomas, 120 W. 135, N. Y.
Steger, Julius, & Co., Poli's, New Haven.
Sterns, Al, 253 W. 30, N. Y., c o Dunn.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydell, B. R.
St. Elmo, Leo, 1533 Broadway, N. Y.
Stickney's Pony & Dogs, Family, Butte.
Stirk & Dan, 28 Hancock, Brockton, Mass.
St. Onge Bros., Dec. 7, S. & C., Butte.
Stoddard & Wilson, Star, Chicago.
Stone, Berth, Orpheum, Omaha.
Stuart & Keeley, Temple, Alton, Ill.
Stutzman & Crawford, Wonderland, Wheeling, W. Va.
Sturgis, Ida, Imperials, B. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H., Attleboro, Mass.
Sunny South, Orpheum, Omaha.
Subers, Emile, Majestic, Chicago.
Sutcliffe Troupe, Empire, Hackney, Eng.
Sullivan & Pasquelana, Olympic, Chicago.
Sutton & Sutton, High School Girls, B. R.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., K. & P. 23, N. Y.
Sylows, The, Parisian Belles, B. R.
Symonds, Jack, Bijou, Bay City.
Sytz & Sytz, Lyric, Joplin, Mo.

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Taneans, O. H., Middletown, N. Y.
Tanean, Felix & Claxton, 331 E. 93d st., N. Y.
Talcots, The, Orpheum, Marietta, O.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, Orpheum, Newark, O.
Tenors, Four, Pat White's Gaiety Girls, B. R.
The "Quartette," Orpheum, Los Angeles.
Thompson & Carter, City Sports, B. R.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N.Y.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tinney, Frank H., 812 Moore, Phila.
Tivoli Quartette, Orpheum, Salt Lake.
Tom-Jack Trio, Hopkins, Louisville.
Tomkins, Wm., Orpheum, Minneapolis.
Torcat, Colonial, Lawrence, Mass.
Toys, Musical, New Brunswick, N. J.
Travers, Belle, Orientals, B. R.
Trillers, The, 346 E. 20, N. Y.
Truesdell, Mr. & Mrs. Howard, Poli's, Bridgeport.
Truex, Maud, Blaney's, Phila.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Turner, Bert, Dec. 9, Crystal, Marion, Ind.
Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyroleans, Fourteen, 242 E. North Ave., Chicago.

U

Ulleville & Azelle, Family, Sioux City.
Ullrich, Fritz, Family, Lancaster, Pa.
Usher, Claude & Fannie, Auditorium, Lynn.

V

Vagges, Gaiety, Chicago.
Valadons, Aerial, National, Steubenville, O.
Valdare & Varno, Madison, Ind.
Valmore, Mildred, Toreadors, B. R.
Valoise Bros., Star, Homestead, Pa.
Valveno Bros., 107 E. 31, N. Y.
Van, Charles & Fannie, Empire, Hoboken.
Van Cleve, Delton & Pete, Orientals, B. R.
Von Dell, Harry, 458 Notre Dame, Manchester, N.H.
Van Gofre & Cotrely, Wigwam, San Francisco.
Van Hoven, Howard, Boston.
Van Lee, James, Yankee Doodle Girls, B. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Variety Quartet, American, N. Y.
Vedmars, The, 749 Amsterdam, N. Y.
Viola & Engle, 123 Montauk ave., Brooklyn.

W

Waddell, Fred & Mae, Majestic, Paris, Ill.
Waggand & Waggand, 205 Hull, Brooklyn.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walters, Harry, 1553 Bway, N. Y.
Watson & Little, Chase's, Washington.
Watson's Farm Yard, Poli's, New Haven.
Watson, Fred, Orpheum, San Francisco.
Walton, Irving R., Irwin's Majestic, B. R.
Waller & Magill, 102 7th ave., N. Y.
Ward, Alice Lillian, Bell, Oakland.
Ward, Chas. B., Bell, Oakland.
Ward Trio, 640 32, Milwaukee.
Warren & Brockway, Fay Foster, B. R.
Wangdoodle Four, Vanity Fair, B. R.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walsh, George, Toreadors, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenney, Poli's, Springfield.
Watson, Jos. K., Rollickers, B. R.
Webb, Harry L., Beatrice, Neb.
Webb, Josie, Tiger Lillies, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
Wentworth, Vesta & Teddy, Bon Tons, B. R.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West & Van Sicien, Dec. 9, Acme, Sacramento.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Whalen & West, Empire, Brixton, London, Eng.
Wheeler Children, 2414 N. 25, Philadelphia.
Wheelers, The, N. Y. Stars, B. R.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 305 W. 42, N. Y.
White, Ed. & Rolla, Grand Family, Fargo, N. D.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
White, Tom, Lady Birds, B. R.
Whitehead, Joe, 498 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Whitman, Frank, Bennett's, Montreal.
Wiggans, Joe, Imperials, B. R.
Wilbur Caryl, Palace, Manchester, Eng.
Wilder, Marshall P., 256 W. 97, N. Y.
Wills & Hassan, Temple, Detroit.
Williams, C. W., Bennett's, Hamilton.
Williams, Thompson & Copeland, Majestic, Ft. Worth.
Williams & Mayer, 309 W. 55, N. Y.
Williams, Jud, Dominion, Winnipeg.
Williams, Heins & Williams, Grand, Covington, Ky.
Williams, Sam, Orpheum, Brooklyn.
Williams & Melburn, O. H., Harrisburg, Pa.
Williams & West, High Jinks, B. R.
Wilson, Tony, Heloise & Armoros Sisters, 1 Primarid., Brixton, London, S. E., Eng.
Wilson, Alf & Mabe, Trocadero, Chicago.
Wilson Bros., Poli's, Worcester.
Wilson, Jack, & Co., Keith's, Columbus.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Sam, High Jinks, B. R.
Wilton, Belle, Vanity Fair, B. R.
Wolff Bros., Circo Bell, Mexico.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woods & Woods, Gaiety, So. Chicago.
Woodford's Animals, Rose Sydell, B. R.
Werdette, Estelle & Co., 3 E. 42, N. Y.
World & Kingston, Grand, Indianapolis.
Work & Ower, Keith's, Boston.
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Y

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The Pittsfield "Journal," Oct. 22nd: "Ed. Gray has a most entertaining way of telling his stories. Maddox and Melvin had the audience going." Read the two and you can tell who made the hit of the show. And I don't wear shoes that are too large for my feet either.

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RED HOT OFF THE PRESS — The ONLY ONE NOVELTY of the Season

I'M LOOKING FOR THE MAN THAT WROTE THE MERRY WIDOW WALTZ

Words by EDGAR SELDEN — Music by SEYMOUR FURTH — The chorus has complete strains of the now world famous waltz

HERE ARE A FEW OF THE VERSES:

A girlie named Lizzie, Said: "Charlie, get busy,
And take me to see a good show." Said he: "All right, Kiddo,
We'll go see the 'Widow,' The one that's so 'Merry,' you know."
The "waltz" was entrancing, That strain set her dancing,
She's waltzed the shoes off of her feet; There's trouble now cooking,
Says Charlie "I'm looking, For one that I'll brain if we meet."

CHORUS: I'm looking for the man that wrote "The Merry Widow Waltz"!
And if I fail to find him, it's the greatest of my faults.
For, when I think of Lizzie, "Hop-Scotchin'" till she's dizzy;
I'm looking for the man that wrote "The Merry Widow Waltz"!

PUBLISHED BY Shapiro

That "waltz" starts you shaking, You hear it on waking,
You hear it on going to bed; You hum it out walking,
You sing it when talking, 'Twill haunt you, I'm sure, till you're dead!
It oozes from cellars, And all the flat dwellers,
With phonographs make you a wreck; Why, even a parrot, way up in a garret,
Has got the WHOLE SCORE—in its NECK.

CHORUS: I'm looking for the man that wrote "The Merry Widow Waltz"!
The only thing can save him is the safe deposit vaults.
Chock full of lead I'll fill him; shout "yes!" if I'm to kill him;
I'm looking for the man that wrote "The Merry Widow Waltz."

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Z

Zamloch & Co., 1080 62, Oakland.
Zanoras, Cycling, Varieties, Terre Haute.
Zaras, 4, 104 W. 40, N. Y.
Zazell, Vernon Co., Hathaway's, Lowell.
Zech & Zech, Lyric, Ft. Worth.
Zeda, H. L., Bijou, Superior, Wis.
Zenda, Parisian Widows, B. R.
Zeno, Bob, 848½ 1, Portland, Ore.
Zeno, Jordan & Zeno, Shubert, Utica.
Ziska & King, Keith's, Cleveland.
Zolas, The, Lyric, Lincoln, Neb.
Zimmerman, Al., Empire, B. R.

BURLESQUE ROUTES

WEEK DEC. 2.

When not otherwise indicated, "L. O." after show indicates it is "laying off."
Americans, Howard, Boston.
Avenue Girls, Avenue, Detroit.
Bachelor Club, Gayety, Detroit.
Behman's Show, Philadelphia.
Blue Ribbons, 2-4, Empire, Albany; 5-7, Empire, Holyoke.
Bon Tons, Gayety, Pittsburg.
Boston Belles, Palace, Boston.
Bohemians, L. O.; 9, Eighth Ave., N. Y.
Bowery Burlesquers, Lyceum, Boston.
Brigadiers, Theatre Royal, Montreal.
Broadway Gaiety Girls, Bowery, N. Y.
Bryant's, Harry, Philadelphia.
Casino Girls, Gayety, Indianapolis.
Century Girls, Lyceum, Washington.
Champagne Girls, Dewey, N. Y.
Cherry Blossoms, Philadelphia.
City Sports, Waldman's, Newark.
Colonial Belles, Dewey, Minneapolis.
Cracker Jacks, Star, Brooklyn.
Dainty Duchess, 2-4, Bijou, Reading; 5-7, Gayety, Scranton.
Dreamlands, Imperial, Providence.
Empire Show, People's, Cincinnati.
Fay Foster, Gotham, N. Y.
Girl from Happyland, Empire, Cleveland.
Golden Crook, Gayety, Milwaukee.
High Jinks, 2-4, Jacobs, Paterson, 5-7, Star, Scranton.
High School Girls, Columbia, Boston.
Ideals, 2-4, Gayety, Albany; 5-7, Lyceum, Troy.
Imperials, Chicago.
Irwin's Big Show, Gaiety, Brooklyn.
Jersey Lilies, Standard, Cincinnati.
Jolly Grass Widows, L. O.; 9, Bowery, N. Y.
Jolly Girls, Colonial, Cleveland.
Kentucky Belles, Chicago.
Knickerbockers, Gayety, St. Louis.
Lady Birds, Monumental, Baltimore.
Lid Lifters, Corinthian, Rochester.
Majesties, 2-4, Gilmore, Springfield; 5-7, Empire, Albany.
Masqueraders, Majestic, Kansas City.
Merry Maidens, Eighth Ave., N. Y.
Merry Makers, Century, Kansas City.
Miss New York, Jr., Buckingham, Louisville.
Morning Glories, L. O.; 9, Majestic, Kansas City.
Nightingales, Star, Milwaukee.
Night Owls, Gayety, Baltimore.
Orientals, Evansville.
Parisian Belles, 2-4, Terre Haute; 5-7, Indianapolis.
Parisian Widows, Westminster, Providence.
Pat White's Gaiety Girls, Star, Toronto.
Reeves' Beauty Show, 2-4, Gayety, Scranton; 5-7, Bijou, Reading.
Reilly & Woods', London, N. Y.
Rentz-Santley, Gayety, Washington.
Rialto Rounders, Star, St. Paul.
Rice & Barton, Garden, Buffalo.
Rollickers, Academy, Pittsburg.
Rose Hill, Gayety, Columbus.
Rose Sydell, 125th St. Music Hall, N. Y.
Runaway Girls, Empire, Toledo.
Sam Devere's, Lafayette, Buffalo.
Scribner's Big Show, Greenwald's, New Orleans.
Star Show Girls, 2-4, Lyceum, Troy; 5-7, Gayety, Albany.
Strollers, Met. O. H., Duluth.
Thoroughbreds, 2-4, Indianapolis; 5-7, Terre Haute.
Tiger Lilies, Bon Ton, Jersey City.
Toreadors, L. O.; 9-11, Lyceum, Troy; 12-14, Gayety, Albany.
Trans-Atlantics, Murray Hill, N. Y.
Trocaderos, Trocadero, Chicago.
20th Century Maids, 2-4, Star, Scranton; 5-7, Gayety, Albany.
Vanity Fair, Olympic, Brooklyn.
Washington Society Girls, 2-4, Des Moines, 5-7, St. Joe.
Watson's Burlesquers, Trocadero, Phila.
World Beaters, Euson's, Chicago.
Yankee Doodle Girls, Standard, St. Louis.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—Array of superior numbers occupy the boards this week. Henry Lee reappears in his unique conception "Speaking Likenesses." Mr. Lee gives each portrayal wonderful naturalism and masterly delivers his lines. Hope Booth and Company in George M. Cohan's satire "The Little Blonde Lady," have amusing situations. Juggling Normans made a fine showing in intricate club juggling. Sullivan and Pasqueiena in "A Newsboy's Appeal" appealed and received two recalls. Olympia Desvol and Company have a fine collection of trained steeds and the exhibition held interest. Edna Ang scored. Harry Bulger also triumphed with songs and stories. Ida O'Day is a dainty songstress and plays the banjo well. Welch and Earl come on early and made a good showing in a comedy and dancing number, while Mr. and Mrs. Jack Burch introduced magic and illusions. "The Song Birds" retained another week.

AUDITORIUM (Klaw & Erlanger, mgrs.; Millward Adams, director. Sunday rehearsal 10:30. Colonial Theatre).—It is necessary to witness the performance to realize the excellence of the bill. The judicious arrangment of the numbers and unusual smoothness are in a measure responsible for the very satisfactory and meritorious show. Valoni, first appearance, spectacular juggling. The Quaker City Quartet contributed harmony and comedy. La Troupe Carmelo, two women and three men, intrepid and finished performance on wire. Frosini, "The Wizard of the Accordion," proved the affirmative. The Four Bards inspired with their remarkable acrobatics. Simon and Gardner presented the familiar "The New Coachman," seen at the other houses last season. Dave Lewis, attired in balloon-shaped trousers, was cordially received. He has some new stories and three very catchy songs. Delmore and Lee have a showy and most attractive aerial act. Suzanne Adams and Barnold's Dogs (third week) held over.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle. Monday rehearsal 9).—Peter F. Dailey and Company, Clarice Vance, World and Kingston, Violet Black and Company, Loney Haskell, Three Renards, Mills and Morris, Herbert Brooks, Imperial Four, Thomas J. Quigley, Kolboss and Company.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Chas. E. Evans and Company, May Boley, "The Immensaphone," Ralph Johnstone and Company, Mimic Four, Flo Adler, Gaston and Green, Ferrero's Musical Dogs, Dorothy Adams, Lavarre and Company, Mark Johnson, Washburn and Hill.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—"Stunning Grenadiers," Howard Bros., Mlle. Marguerite, Horse and Pony; Four Arconis, Leona Thurber and Picks, Vernon, Corbrey Brothers, Lea and Opp, the Aldeans, Josie Allen, Manikin, Pierce and Harding.

TEDDY (Geo. Powell, mgr.).—Hatch and Hatch, Warmsley Brewer and Company, Demon Pamplin, The Delzaros, Mack Sisters.

SCHINDLER'S (L. Schindler, mgr.).—Cora Youngblood Corson Sextet, Bates and Neville, Dorothy Vaughan, Wm. S. Gill and Company, Girdeller's Dogs, Raymond and Raymond.

NORTH AVENUE (Paul Sittner, mgr.).—Stephen Fitzpatrick and Company, Tony Castellaine and Brother, Fiddler and Shelton, Duplex Trio, The Three Griffiths, Ozana, Ozeni and Ozona.

IOLA (A. W. Roth, mgr.).—The Three Ronaldos, Billie McRobie, Connolly and Fairchild, The Paynes, Bradley, Miller and Doyle, Pete Loose.

NEW CRYSTAL (Fred Schafer, mgr.).—Martinez and Martinez, Brandt and Larano, Ben Turpin.

IMPERIAL (P. J. Schaefer, mgr.).—Chas. Selles, The Four Samoan Girls, Lew Welsh, Haas and McGuire, Fred Heider, Ruth Burkett.

NATIONAL (C. R. Svening, mgr.).—Francis and Virginia Rogers, Aimee Barnard, Juggling Leonzo, Bessie Evans, Nellie LaVere, Burns and Walker, Garden City Quartet.

FOLLY (John A. Fennessy, mgr.).—"Parisian Belles." Show remains unchanged.

EMPIRE (William A. Singer, mgr.).—"Nightingales." "Out for a Lark" and "Americans Abroad" are the burlesques. In the cast and olio are Kennedy, Evans and Kennedy, Anna Yale, Howard and Lewis, The Vedmars, Jeannette Wood, McDevitt and Kelly.

SID J. EUSON'S (Sid J. Euson, mgr.).—"Nonsensical Absurdity" is properly applied to "A Bachelor's Reception," the opening piece, presented by Harry Hastings and Chas. B. Arnold's "Bachelor Club" burlesquers. Immediately following the first chorus number there is a succession of considerable "rough-house." It is a plotless pot pourri of fast action, and some crude dialogue which should be eliminated. Built along familiar burlesque lines, there is a surplusage of knockabout incidents and extremely exaggerated episodes. The efforts of the comedians sustain interest and afford plenty of amusement. The closing section "After the Matinee," contains the same irrelevant nonsensicalities. The audience enjoyed the revelry and laughed loudly, especially in the "imaginary insect" scene between Tom Coyne and Viola Sheldon. The satirical wrestling bout brought laughter. There is an abundance of costume display. The wardrobe is apparently expensive and designs very pretty and ostentatious. The combination coats and suits shown in the opening number attracted attention, as did the other raiments and stunning, spangled gown worn by Viola Sheldon, the only principal woman. Miss Sheldon made a splendid appearance and sang effectively. There are seventeen girls in the chorus, including the "Six Lancashire Lassies," who made a good showing in a singing and dancing number in the olio, also Gertrude, a whistler, and Margaret Ryan, a dainty, buxom mite of a girl, with vivacity and energy. The two blonde maidens in the front row were the most animated, while several tall and plump choristers in the second line seemed to find the various evolutions cumbersome or too strenuous. Harry Hastings played a semi-eccentric matured character with his usual dash and vim, and showed versatility by assuming "straight" in the burlesque. He has ability and stage presence. Tom Coyne was the center of most of the comedy, and at intervals funny. Ralph Ask is more congenial in German character than Hebrew. In the olio also appeared Ahern and Baxter, comedy acrobats, in a number of striking feats. Act too long. Gotham Comedy Four sang pleasingly. More up-to-date songs would serve better. Living bronze pictures, similar to those shown by The Graces at the Majestic, some time ago, are the feature. From an artistic standpoint they are excellent.

NOTES.—Carlin and Otto are in Sioux City, Ia., for the United, with Keith houses to follow.—"The World Beaters" is undergoing a series of changes in the company and when the show plays Toledo there will be several new principals in the cast.—The crusade against Sunday shows in Minneapolis has been somewhat appeased, and it is not believed that the ministerial advocates will make an effort to close the theatres on that day.—Coccia and Amato opened at the Empire, San Francisco, Monday, for the Western States Association. They have 20 weeks booked.—A. Sigfriend, manager of the Bijou, Decatur, Ill.; Vic Hugo, manager People's, Cedar Rapids, Ia., and Jake Rosenthal of the Bijou, Dubuque, were in the city for several days last week arranging attractions through the Western Vaudeville Association.—Knoxville (Tenn.) Auditorium Company incorporated; capital $75,000. Will erect an auditorium and hippodrome. Work will begin in two weeks.—Loyd and Erwin are presenting Jack Burnett's sketch, "Mrs. Shepard and the Black Sheep," in the Middle West. Following their engagements for the Western Vaudeville Association they will go East.—Herr Biederman, secretary and studio manager of Daniels' Scenic Studio, sail Dec. 4 with two staff artists for Europe, where material and new ideas will be sought for. Berlin and other capitals of the continent will be visited.—"Miss New York, Jr.," under the

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management of I. H. Herk, played to unusually large business on its return engagement at the Empire last week.—Rivers and Rochester will put on a new act in New York early in January. It calls for four players.——A new auditorium will be erected by the Creston (Ia.) Chautauqua Association for next summer.—Four Brown Brothers and Doc Keally, having closed their fifth season with Ringling's shows, will play over the Sullivan-Considine circuit until spring, when they will join the circus, appearing at the Coliseum, this city.—A very attractive drop is the newest addition to the Majestic stage. The painting shows the interior of an Oriental palace.—The professional matinee at the Pekin last week was largely attended. Abbie Mitchell is the added feature at this colored playhouse. "The Man From Bam," by Arthur Gillespie and Collin Davis is the musical offering by the stock company.—A new vaudeville theatre will be built at Waukegan, Ill., this or next season. Charles Tackaes of Logansport, Ind., will be the manager.—Washburn Sisters, and Monahan and Monahan have been added to Clark's "Runaways." The show is being re-arranged.—James Downey, brother of Morris Downey of Conn, Downey and Willard, was killed in a runaway accident at Detroit a week ago Sunday.—Joe Welch intends to revive his former dramatic sketch in vaudeville after the holidays.—Thomas J. Quigley, who popularized "Irish Rosie" here last season, is in town again, "boosting" another ditty, entitled "Miss Killarney," at the local variety houses and elsewhere.—Kolb and Dill, former vaudevillians, who attained considerable success on the Coast in a series of Weber and Fields' burlesques, for several years, are organizing a musical comedy company for production at the Studebaker, a $1.50 house, following the engagement of Will P. Hodge, Dec. 22. Kolb and Dill will play the two principal German parts. The piece is called "Lonesome Town." Maude Lambert will be in the cast.—Eva Westcott, who appeared at the Kohl & Castle houses last season in a dramatic monologue, is playing the title role in a musical comedy drama, entitled "Anita, the Singing Girl," at a local theatre.—Del-a-phone is coming this way to fill engagements.—Thomas J. Keogh and Ruth Francis are playing in Michigan for the Western Vaudeville Association.—Avalo and Othelo, gymnasts, now in the East, want Western bookings for the first time.—Sprague and Dixon are in Dakota and Minnesota, returning to this territory about Dec. 23.—James Savoy will close with the "Royal Indoor Circus" Dec. 1, returning to vaudeville.—Earl and Leo have been booked by Henderson in Indiana and Illinois, commencing in January. They are at present in Ohio.—Construction on the new Majestic, Milwaukee, is being pushed rapidly. The structural work reached the thirteenth story, and the terra cotta work on the walls is up to the sixth.—Phil and Carrie Russell are in Pennsylvania, and contemplate coming West pretty soon. —Guyer's Minstrels, vaudeville act, are in the Middle West.—Ford and Boyd are appearing in a new sketch, "My Wife's Aunt."—Meyer and Mason open in this territory about Dec. 16.—Marvellous Melville, now in New York, is coming West to play the Henderson time.—Evans Trio are booked on the Keith circuit until Jan. 6.—Campbell and Clark will at the conclusion of their engagements in Pennsylvania play the Ammons circuit.—The Duvalls, Willard Reel and Nancy St. John, Walker and Burrell, Vida and Hawley, Harry Lee and Josie Thomas, Holmes and Hollister, Chapman and Nelson are playing Indiana and Illinois.—The new Globe Auditorium Skating Rink, Salem, Ohio, opened under the management of J. B. Kay.—A new vaudeville and moving picture theatre will be operated at Johnstown, Pa., by J. W. Foley and S. L. Driggs. One picture show is already open on Broad street and another is in the course of construction on Front street, making three in all. The Foley-Driggs place will be the only one, however, to alternate with vaudeville.—Alfred Witzenhausen, formerly with Ringling Bros., has been appointed manager of the new Twelfth street theatre which opened last week, under the direction of the Western Vaudeville Association.

SAN FRANCISCO

By W. ALFRED WILSON.

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ORPHEUM (Martin Beck, gen. mgr.).—Week 17: Anna Eva Fay, underscored, holding the audiences. The Great Quartet rendered popular selections, warmly greeted, the bass making a decided hit. Neither of the four would win a prize at a beauty show. Blumm-Bomm-Brre, musicians, struck a popular chord with a novelty instrument. Mary Dupont and Company offered her "Leap-Year Leap," which proved a dainty comedy neatly played. The second weekers were Mayme Remington and her "Picks," The Three Meers and The Baggessens.

NATIONAL (Sid Grauman, mgr.).—Week 18: The line up was good, with Carlo's Dog and Monkey show added to the Sullivan-Considine combination. A monk was the star of the animal number. Harry First, though not featured, was easily the star of the bill. His delineation of the aged Hebrew follows closely upon legitimate lines and his playlet was a clever bit of stage construction. Its only fault being a decided lag toward the finish. The support was not of the best, but First carried the act to success. Frank Bacon, heretofore known only in legitimate circles, made his initial 'Frisco bow in vaudeville, utilizing a scene from "Tennessee's Partner," offered under the title "The Easy Liar." The reception accorded should induce Mr. Bacon to continue in the new field. Sidney Forrestor, neatly attired, offered a pleasing singing selection in "one." His character coster song is his strongest card. The Mascagnis lent diversity to the program, submitting a novelty dancing act with a strong European flavor. Pope and Knight, a "sister" act, did the usual soubrette double turn, showing nothing worthy of special mention.

WIGWAM (Sam Harris, mgr.).—Week 18: Jas. Francis Dooley was the heavy card and the house gave a strong endorsement of the choice. The Kaufmann Brothers, blackface, have a singing and dancing act that is "gingery" from start to finish. Their "darkey" dialect was all that could be desired. A drawn out bit of conversational humor fitted badly with their otherwise snappy act. The Weldo Trio offered a series of acrobatic feats, a troupe of acrobatic dogs lending novelty. Lorimer Johnstone and Caroline Cook in "After the Ball" were also on the program. Jimmy Cowper, monologist, had a clever batch of material. The Zanfellers, offering a number of living statuary poses, were in the opening place. The Browns, aerial, completed.

EMPIRE (Hal Curtis, mgr.).—Week 18: The Franks, originally brought to the coast to play the Western States dates, have gone into stock at this house. Their opening try was entitled "Frohman's Troubles." From a laugh-winning standpoint it was a success. The olio offered Bert Page, The Swadas Troupe of Japanese acrobats, and Ray Fern, "coon" songs. Barton and Ashley in their comedy sketch, "Canal Boat Sal," was the added attraction, scoring.

NOTES.—The Victory is scheduled to open Nov. 25.—"Coney Island," an amusement somewhat on "The Chutes" order, will open this week. Open air performances of the silent order will be given. The Sullivan-Considine office is furnishing the acts.—There are rumors afloat that the People's, the Sullivan-Considine house at Los Angeles, is on the "for sale" list.

BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278A Tremont St.

ORPHEUM (A. J. Duffy, mgr.).—Bills here, for the past two months, have been uniformly good. This week's is very varied, and full of humor. Mr. and Mrs. Sydney Drew head it, with "Billy's Tombstones" written by Kenneth Lee. It is the greatest act of its kind ever seen here. One paper here says: "It is worth sitting through hours of all sorts of vaudeville offering just to hear Mr. Drew ejaculate 'Beatrice' when he has restored to his mouth the missing false teeth." Gillett's dogs and monkeys hold second place, a remarkably clever act. The Le Brun Grand Opera Trio "made good" emphatically in a tabloid version of "Il Trovatore," and the costumes were unusually pretty. Genaro and Bailey, on their final three weeks in vaudeville, get some great hands for their singing and dancing. The Bedouin Arabs do a whirlwind acrobatic act that almost makes the house stand up to cheer. They close the bill, but everyone stays to the finish. Billy S. Clifford, the first of the "K. & E." artists to appear here under the merger, evidently thought he was to have a new clientele who hadn't heard any of his old jokes. Many of them were very reminiscent, but he told them well. Tom Moore, with coon songs; Shields and Rogers, lariat throwers, were both good, while Catherine Hayes and Sabel Johnson have a bright skit called "Baby Days" that is full of spontaneous laughs. Business very good. A word ought to be said for the Orpheum's orchestra which Charles Frank has developed to be one of the best in the city.

TREMONT (J. B. Schoeffel, mgr.).—The Tremont's bill this week is top heavy. Louis Mann and his company weigh much more than all the rest of the acts put together. Mann produced more laughs from the Tremont's audiences this week than the theatre has heard since "Advanced Vaudeville" opened here. It was a half hour of solid laughs. The Quigley Brothers followed the Mann act, and the fact that they got laughs from the laugh-tired audience was a big point in their favor. They give their old-time act and get away with it. Vasco, the Mad Musician, went fairly well. Will Rogers, the lariat thrower, pleased everybody. Willie Hale and Buster do a very good juggling act on conventional lines, but the boy finishes in one with a zylophone solo that is a crackerjack. Mlle. Alexandra and Mons. Bertle go strong in their ladder act and Johnny Jones, in blackface, got good applause for his local hits. Eva Mudge in quick character changes has a novelty that is pleasing and strong. The Okabe Family closed the bill with an unusually good acrobatic act, gorgeously dressed.

KEITH'S (H. D. Dupee, mgr.).—Flo Irwin in Ade's sketch "Mrs. Peckham's Carouse," is high card here, drawing generous laughs, and her company is especially good, particularly Roland Carter. Batty's Bears, at the Orpheum last week, are brought over for the children and are a big feature. Clarence Wilbur and Company in "The New Scholar" is also good for the kids, combining fun and singing by the sextet. Lina Marrder does a mighty good equestrienne act, with a great applause getting finish of electric effect. Stuart Barnes still recites the "Dingle Dell" story as though he had never been in Boston, and still increases in popularity. The Majestic Musical Four furnish a good musical act, intermixed with comedy. Edna Luby gave impersonations of actors, some of which were not true. She is magnetic and pleasing, however, so they get by. The Picchiani Troupe provide the acrobatic feature, L. A. Stree the juggling act, Ila Gannon the singing soubrette, and Clayton Kennedy and Mattie Rooney the variety act, all of which go well. The Rinaldos, with the hoops; Robertson and Fanchette, singers and dancers, and Ellen Richards on the wire complete the bill.

HOWARD (Jay Hunt, mgr.).—George B. Alexander is back with some new stories, and he shares honors with Jennette Dupree, one of the best singers the Howard has ever offered. Pat Reilly and The Reilly & Woods' Show are chief attraction, and in the burlesque olio are the Van Der Koers, magicians; Ruth White, The Three Clark Sisters, Wilson and De Monville and the Van Cooks. The latter's laundry act is a knock-out. On the Howard's own bill are Cunningham and Fowley, comedians; Holman Brothers, grotesques; Les Salneres Alburty's European Balancers (who do a good act despite the name); Wilson and Rich, in blackface; Belleza and Lorraine, Jack Creed and his dog, and Charles Frederick, illusionist.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—The extension of the free seats in the theatre has proved a good thing here. The curio hall show has also been enlarged, and bigger audiences are the result. Lentini, with three legs, and Libbets, with one head and two bodies, are chief curios; and Peter Carr and his wrestling bear; Monsulla and Russell, physical models; Baddon and Gibson, cowgirl rifle experts, are also billed. "That Colored Quartet," Frieda Terrill, Morton and Gray in a musical act; The Hylands, comedians; Maud Bradford, ill. songs, and the Meadows Comedy Company, with Kitty Hoffman, complete the bill. Business big.

PALACE (Chas. Waldron, mgr.).—Bob Manchester's Vanity Fair Company is here in "Fluffy Ruffles" and "A Southern Belle." They have a fine looking bunch of girls. The olio includes Welsh and Maitland, grotesques; Morgan and Chester, sketch; The Stanley Sisters, singers; James R. Watters; Hennings, Lewis and Hennings, and the Wang Doodle Four. The Palace's own bill comprises the Alvaretta Trio, comedy acrobats; Russell and Russell, wooden shoe dancers; The Durands, comedy pair; Sartella, and A. H. Greenhalge in a novel musical act. Charlie Waldron has decided that Harry Farren at the Columbia shall no longer have a cinch on amateur nights. He started this week a similar idea at the Palace on Friday night.

COLUMBIA (H. N. Farren, mgr.).—Dave Marlon heads the Dreamland Burlesquers here in "Newport," a very good burlesque in which the girls' costumes are a big feature. They are about the best seen here this season. The Sisters Earl are fine dancers in the olio, and Harry Fox makes a good foil for Dave Marlon. The Three Hanlons are marvels of strength, but the Liberty Four is only three-fourths good. The bass is pleasing, but the others need training badly.

LYCEUM (G. H. Bachellor, mgr.).—Fred Irwin's New Majestics would get by if only the chorus appeared, for it is strong and good looking. The burlesque, "Bits," is a hodge-podge as its name signifies, but it is very amusing. Irvin R. Walton carries off the cream in the olio, doing a tramp act and an eccentric dance. Bert Bradley and Flo Barnes sing much better than most burlesque company duos. Fay and Stanley in a German comedy act, and the Phillips Sisters in songs and wooden shoe dancing go well.

THEATRE COMIQUE.—"The Pirates" is headline film here, with "The Crazy Quilt" and "Plank" holding the comedy end. "The Enchanted Pond" and "The Baboon" are also good. Johnson and Sternburg give impersonations this week.

STAR.—This new house has "caught on" immensely, playing to capacity at each showing. "Wife Wanted" and "Despatch Bearer" featured, with "The Pirates" and some catchy songs. A song with a chorus illustrated with moving pictures gets great hands.

HUB.—Marie Camella has a new singing number, "Priscilla," that goes unusually well. Manager Mack has got together a corps of really fine singers, and sees an increased attendance as a result.

PREMIER.—"The Trainer's Daughter" is No. 1 on the list, with "The Airship Thieves" second, and "The Despatch Bearer" a close follower. Beth Robie and Norma Abbott are now on the singing list here.

JOLLIETTE.—"Dumb Sagacity," "An Unfortunate Sagacity," "Where is My Head?" and "In Dreamland," are the four leaders in films here.

Business at all the motion picture houses is very big, and seems to be growing bigger. The more there are the more business each seems to draw. "Motion Picture" parties are in order from the suburban towns.

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Suite 413-414.

resulted. A twenty-minute version of "Carmen" was presented by Irma Monti-Baldini and Company. To attempt a version of so beautiful an opera in the shape of a condensation of Meilhac and Halevy's libretto as offered by Mme. Monti-Baldini and Company is next to idiotic, if not just that. The action proceeded too quickly to carry the least conviction, and in the jumble Mme. Baldini exhibited neither exceptional voice, personal charm nor a slight display of the abandon of the "cigarette girl." The support was even worse, the best actor being the house property man who sipped the wine product of the property room and smoked cigarettes with the grace of a Spanish grenadier. The ballet by four ungraceful girls would have shamed a "turkey" burlesque troupe; the struggle preceding Carmen's death by Don Jose was a near imitation of a whirlwind dance, while the orchestra vainly wrestled in catch-as-catch-can fashion to master Bizet's wonderful score. The whole effort was futile. A most enjoyable feature was that of Slivers Oakley and Charles Siegrist. Oakley's ludicrous pantomime on baseball was a scream, and the acrobatics by Siegrist, including a clean double somersault from the ground, evoked rounds of applause. Another real sensation of a bit was the aerial act of the Curzon Sisters which quite lives up to all that is promised by the circus-billing on the program. Trixie Friganza made her re-appearance in vaudeville. She repeated most of her specialty from "The Orchid," with a song "No Wedding Bells" as the principal bid for favor. She was well received, working hard for laughs with some impromptu "kidding." Jack Norworth made very little change in his "College Boy" monologue. He sang "Honey Boy," and succeeded in inducing the audience to join in lightly. He scored with a couple of very timely verses on popular subjects of local color in his "Owl" song. Willy Zimmerman also repeated familiar subjects in his impersonations of famous musicians and directors. Baptiste and Franconi showed clever hand and head balancing. Stanley and Cogswell presented a familiar musical act and Maud Hall-Macy repeated with "The Magpie and The Jay," held over from last week.

KEITH'S (H. T. Jordan, mgr.).—The program showed the attention given to arrange a bill consistent with "Football Week." Nearly all the acts were familiar. Several have been "headliners" on former visits and one or two to add the spice of newness. From an artistic standpoint the sketch "As a Man Sows," presented by Robert Hilliard and Company, was the real treat. It is one of the most dramatic of the many in vaudeville, and well acted. Belle Blanche repeated her imitations. Some were good, others poor, those of "Richard Carle" and "Vesta Victoria" being noticeably bad. Miss Blanche is clever and the Keith audience evinced undoubted approval of her ability. The eccentric Gennaro and his Gondolier Band consumed about a half hour of time, dividing a big share of the honors of the bill. The number made one of the solid hits. The Empire City Quartet met with usual success. There were two "K. & E. acts," one, Vinie Daly. She offered a song and a varied assortment of dances with costume changes, passing nicely in an early position. The other was The Goltz Trio, on revolving balls and a wire, fair success. Welch, Mealy and Montrose also appeared with acrobatics. Urbani and his boy assistant made a strong impression with some clever hand and head balancing. Dan Burke and his "School Girls" pleased with singing and dancing turn. Jim and Jenny Jee did some good work on the tight wire. "The Human Flags" pleased mildly. Brooks and Jeannette, Bailey and Brown and Owley and Randall were the others.

TROCADERO (Fred. Willson, mgr.).—With a chorus which sparkles and bubbles over with good humor and action, "The Champagne Girls" made their initial bow of the season and got away with their task of pleasing the Trocadero patrons in a satisfactory manner. There is a short first part and an olio that moves rapidly, bringing the burlesque too quickly, and then an effort is made to string it out, resulting in a tiresome finish that somewhat takes the edge off that already shown. The person, or persons, who put the two parts together, gave full value in dialogue, more talk being moulded together than is generally heard in two whole shows. A bit more quality and not so much quantity would have been better for both the first part, "The House of Too Much Trouble," and the burlesque, "Mixed in a Muddle," nothing more than a hodge-podge of material long handed over the footlights in one way or another. What there is of it, however, is well handled with plenty of action and as much noise as could be heard most anywhere outside of a boiler-shop. And it must have been a boiler-maker who slept peacefully in a box during the first part on Tuesday afternoon. There are several numbers in each and these act as goodly support, all of them being well done, with the always working chorus giving ample aid to the leaders. "His Day's Work Is Done," led by Charles Saunders, is the best from a comedy view, several of the girls having a chance to show what they can do with lines, and two of them do well, one with a "What made you foolish" giggle, and a tall, thin, loose-jointed girl, in the middle of the line, who had a humorous idea of improvising. John Murray makes a capital "straight" man, while George McFarland, Frank Colton and Charles Saunders keep the comedy in motion with good results. May Yuir and Eleanor Rever have the principal female roles, keeping up with the others in making things lively, and both lead numbers in pleasing fashion. There are two or three girls who have minor roles, and Marie Fisher is billed for two numbers but only sang one. The dressing is up to the satisfactory mark and the fourteen girls in the chorus make a fetching appearance in several of the numbers. At the finish of the first part there is a bid for novelty, May Yuir swinging from a rope seat which acts as a pendulum of a mammoth imitation of the Liberty Bell. Eddie Horan opens the olio. He is billed as "the cause of the trouble" in the first part, and no reason can be assigned except that someone must have heard him sing that Chinese song at the opening of his act. He follows with some excellent dancing which is good enough without the Chinese number. Revere and Yuir are billed as the "Girls Who Look Alike," and the former has a bit the worst of the billing. But they do a gingery "sister act," look well in the clothes they wear and make a hit. They display a sample of hair-dressing that ought to bring them distinction in some way. A capital acrobatic act is shown by Potter and Hartwell. The comedy end of the team wins ample share of laughs and the straight man is a splendid ground tumbler besides proving his ability as a lightning change artist during the row. The Coltons pleased with a bunch of rapid-fire talk and some loud singing, and McFarland and Murray put a good finish to the olio with more of the cross-fire conversation, but of a different style. Something needs to be done to cut down the dialogue in the burlesque. With that chorus and plenty of capable leaders, it would not hurt to work in one or two more numbers. Burlesque patrons like to see them and the "Champagne Girls" ought to please.

CASINO (Elias & Koenig, mgrs.).—"Dainty Duchess."

BIJOU (L. H. Baker, mgr.).—Miner's "Bohemians."

GAYETY (C. L. Walter, mgr.).—"Night Owls."

.. LETTERS ..

Acuna, J. M.; Berguin, Nellie; Bohme, W. A.; Burke, Chas.; Baird and Dunn (Chicago Office); Barry, W. H. (Chicago Office); Bedini, Cehan; Backman, Marrie; Calhoun, William; Carmen Troupe; Carleton and Terre (Chicago Office); Casey, J. F.; Claftin, Josie; Collins, M. D.; Crane, Lawrence; Charline and Charline; De Velda & Zelda; Denby, Walter; Dowling, Joseph; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Donovan and Arnold; Duffy, Dan J. (2); Elverton, Harry (Chicago Office); Ford, John; Ferguson, Marguerite; Fitzgerald, Dick (3); Gamellas, The; Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Gallando; Gibbons, Thomas (Chicago Office); Hawthorne and Burt; Herbert, Will; Hill, Hamilton; Hunting, Tony; Hutch Amusement Co. (Chicago Office); Howard, Ed (2); King, Gussie; King, Kate Hope (Chicago Office); Kent, Dorothy; Lackey, Jas.; Le Monts, The; Lucht, Georgia; McCart, William; Marks, Al.; Mears, Grace; Mitchell, Willis (Chicago Office); Moore, Frank (1); Moore, Rhodes; Mills, Beecher H.; Opp, Joe (Chicago Office); Morrison, Altrea; Mead, Will; Murata, Tokio; Quigley, Helen; Rose, Ma. (Spencer, Kelly & Rose); Rowley, Sam; Scott, Great (4); Salter, Irving; Selbini & Grovini; Sarli, Tony; Shayne, John; Simonds, Teddy; Smith, Charles F.; Starr, Mabel (Chicago Office); Stephens, Hal; Stewart, Harry (Stewart & Desmond); Sully, Lew; Stanley, Archie W.; Sutton, Harry; Sterling, Evelyn; Tanner and Gilvert; Tobin Sisters, The (2); Toledo, Gus; Tulsa; Yice and Viola; Webber, Elizabeth; Wilson, Harry E.; Wroth, Ed.; Williams, Estella (2); Wallace, Franklyn; Wilson, Jack (Chicago Office); White, Lou.

AUSTRALIAN NOTES.

By MARTIN C. BRENNAN.

TIVOLI, Sydney.—Oct. 14: The Molasso Quartet opened on Saturday week at the matinee, high class act; Edward Cranston and Company in an ambitious sketch, entitled "Terry," have the assistance of Carden Wilson, a clever Australian mimic, who really is the power in the offering, which is very weak. Of those retained over, Price and Revost are in their last week; Hayman and Franklin, Hebrew impersonators, go better every evening, their excellent characterizations scoring a great success by reason of Hayman's natural ability; Lottie Kay, Yorkshire singer; Flossie & Stella Ranger; Sadler and Bosco; Baby Owens and Little Doris, two precocious kids; Jack Russell, clever character vocalist; Pearl Hellmrich; Nellie Killam; Fred Bluett; Leonard Nelson, and the picture machine.

NATIONAL AMPITHEATRE.—After an eminently successful 10 months' season, James Brennan shifted the great majority of his present show over to Melbourne, where they open at the Gaiety on the 19. On Saturday last an almost entirely new company opened at the Ampitheatre, foremost among the newcomers being the Banvard Brothers, comedy acrobats; Ward Lear, mimic and whistler, and the Reggardios, jugglers. Pride of position, however, is given to Antonio's Animals; Frank Yorke, comedian; Pearl Lovell; Frank King; Maud Perman, and a few hold-overs from the old show complete.

KING'S HALL, Newcastle.—A very powerful bill has Verey, "the two-headed policeman"; Denis Carney, comedian; Percy Denton, likewise; The Castros; Freda Maher; Three Stars; The Caseys; Andy Roberts; Blutch Jones, and Dorothy L'Estrange. Dix & Baker have educated their patrons up to a high standard and the show preserves an all-round excellence in consequence.

OPERA HOUSE, Melbourne.—La Sylphe, a terpsichorean artiste of freakish physique, is creating something of a novelty in her contortion dances; The Five Whiteleys are going well, but the Juggling Geraldos supply the prime hit; Henri Alexander; Michael Nolan; Mable La Blanche; Agnes Hazel; The Colliers, and several others complete.

TIVOLI, Adelaide.—Sayers and Cremer, two enterprising vaudeville entrepreneurs, are going big licks with a first class combination, including Adson and Thorne, sketchists; Tod Callaway, comedian; Vesto, trapezist; Depere, comedy juggler; Melvin and Frawley; Lon Shapin; Professor Scott; George Deane, and Harry Baxter.

NOTES.—Anderson's "Wonderland City" was to have reopened on the 12th, but owing to the unpropitious weather it was postponed until the following Monday (Eight-Hour Day). In the morning heavy rain fell and it was feared that there would be a further delay in opening. By midday the weather was perfect, and some 20,000 people made their way to the "City," which has been considerably improved since last season. E. S. Salambo is in charge of the general arrangements and W. A. Crawley controls the vaudeville. In the King's Theatre are the following: Clements Brothers, acrobats; Martin Sisters; Harry Rocks, comedian; Stella Lipman; The Ishens, instrumentalists, and the Prof. De Groen's Vice-Regal Band of 40 pieces.—Some unsophisticated person tried to separate Joe Hayman (Hayman and Franklin) from a $20 bill last week. Joe tumbled and the "hot air" blew.—Several American turns have forwarded their lithos, the majority of them are very well executed, and being original, are much appreciated by the A. V. A.'s here.—Harry Rickards, the variety king, is expected back from his English tour early in December. George Robey, the famous English comedian, is to accompany him.—Fuller's vaudeville houses throughout New Zealand are doing splendid business. John Fuller, Jr., who is now completing his continental and American trip in search of experience, should make matters hum on his return.—Hamilton Hill, baritone, is now running a compact little company through the Victorian towns, catching show week in the great majority of his bookings.

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BALTIMORE, MD.

MARYLAND (F. C. Schamberger, mgr. Monday rehearsal 10).—"Gus Edwards' "School Boys and Girls" returned, more popular than last season; William Courtleigh and Company, "Peaches," scored a success; a pleasing number is that of Bessie Wynn, she has good line of songs and received many encores; Julius Tannen has some good imitations and received a hearty welcome; Brothers Keely, novel bag punching act; Camille Trio, a comedy bar act and had the house in an uproar; Zaretzky troupe of dancers pleased immensely.—GAYETY (W. L. Ballauf, mgr.).—Rentz-Santley Company have a fair musical farce in "A Day's Frolic at Atlantic City." The olio is good: Chas. D. Webber, juggler; Roscoe and Sims, comedy musical artists; The Glackers, baton twirling; Marshall and King, songs and dances; Fisher and Berg, bicycle act; the added attraction Sansome and Delili have a clever balancing act; "The Darling of the Demon" is the closing burlesque. Crowded houses.——NEW MONUMENTAL (Sam M. Dawson, mgr.).—Watson's Burlesquers with "Billy" B. Watson, a favorite here, in "Krousemeyer Alley," a "spicey" piece in three acts. The olio is fair. The Bezow Trio, local boys, were well liked; Dillership Sisters do a pleasing act; Swan and Bambard, comedy, very good; suggestiveness is very much in evidence.

JOHNNY MEYERS.

BINGHAMTON, N. Y.

ARMORY (E. Hart, mgr.).—Strong bill this week. Fritz's Dogs, a well trained troupe; Hallen and Hayes, eccentric singers and dancers, good; W. E. Whittle, ventriloquist, the best seen here; Lasky-Roife Quintet, seen here before, made good; Mr. and Mrs. Gardner Crane, "Am I Your Wife?" good; The Americus Comedy Four, seen here before, good; Zeno, Jordan and Zeno, comedy bar acrobats, good.

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CINCINNATI.

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COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—The bill this week is very ordinary, due to the fact that there are five dumb acts out of eight. Les Jardys, equilibrists, open the show in an excellent turn; Reidy and Currier, vocalists, scored heavily; Bailey and Austin's American Beauties is an act of value as a rough comedy number; Willard Simms and Company, "Flinder's Furnished Flat," the comedy hit of the bill; Juggling McBans, novelty club swinging act, excellent; Rose DeHaven Sextet, nicely staged with plenty of changes of costume; Miss Rose DeHaven makes numerous changes and played a new selection of her own composition, "The Automobile Two Step"; Takezawa Troupe, Japanese acrobats, closed. Grace Van Studdiford, prima donna soprano, a local favorite.

STANDARD (Frank J. Clements, house agent).—Greater New York Stars are a snappy, lively show with good women principals. Virginia and Maryland Tyson, soubrettes, lead most of the singing numbers, and Belle Williams does nicely as the widow. "It Happened in Moonland" is the title of the opening burlesque. Joe Buckley, Harry Emerson and Harry Devine were very funny. "A Day for a Knight," closing skit, was very funny. The chorus is good looking, the staging adequate and the singing excellent. The olio consists of Bob White Quartet, Ruch Brothers, acrobats, who did several new tricks since they were here last. Their act went big. Tyson Sisters, a fine sister team. Kelson and Groves pleased. Jack O'Brien, special added attraction, was not warmly received.

PEOPLE'S (J. E. Fennessy, mgr.).—Jolly Girls Company. Edmund Hayes in his well known character of Spike Hennessy, the plano mover, was a hit of the show. Stella Gilmore assisted Hayes and did well. Newell Sisters, singers, made the big hit of the show in their song, "Mlle. New York." Harry Francis, Marie Jansen, Edna Mathews, May Irish, Kitty Buckley and Harriet Belmont all get an opportunity to sing during the burlesques and they were applauded.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Aerial Smiths opened, new feats on the trapeze; Carrie Behr, fair; Reiff Brothers, singers and dancers, favor; Frank Fogerty, monologist, good line of talk; "The Country Choir," pleased; White and Stuart, pleased; Joe Welch, Hebrew comedian, a hit.——LYRIC (H. H. Burnett, mgr.).—Sevengali another week; Holmes and Holliston, rural comedy, pleased; Bell and Washburn, musical, hit; Gillette Sisters, blackface, clever; Leon and Adeline, comedy juggling, good; Roxie and Wayne in "The Cowboy from Texas," favor; Helen Harper, ill. songs, pleased.——EMPIRE (Geo. Chenet, mgr.).—The Rice and Barton "Big Galety" Company, Charles Barton and Bert Baker leading fixtures of the show. Frank Pierce and Alice Maizee, singing and dancing specialty, headlines the olio; Mildred Gilmore, "the ginger girl," in song and story; The Nicodemus Trio, musical comedy act, pleased; McKeen and Van, blackface comedians, good.——STAR (Drew & Campbell, mgrs.).—"The Rollickers," in a two-act musical comedy, well staged and a lively chorus make it good. Eddie Barto leads the specialty line with clever dancing; Ed. Morton, songs, pleased; Watson and Cohan, parody singers, good; Sadie Lamar, dancer, good; Al. Hall, hit with dancing.——FAMILY.—Moving pictures and vaudeville. Quinlan Sisters, singing and toe dancing, good; The Jolly Prices, colored, hit; Stinson, banjoist, pleased.

WALTER D. HOLCOMB.

CUMBERLAND, MD.

ACADEMY (Mellenger Bros., lessees).—Vaudeville with following: Madame Gertrude, "second sight," very good; Fredrik, magician, well received; Musical Simpsons, clever; The Great Lynch, slack wire, won applause; Eloida Hunter, soprano, fine voice and scored big; Mlle Viola, dancer, neat.——SAVOY (Chas. Ray, mgr.).—Motion pictures.——NOTES.—The Cope Trio, musical, have closed successful engagement through the Middle West and are resting at their home here.—The Weiland continues dark pending a settlement of financial difficulties.

W. D. ROHRER.

DENVER, COL.

ORPHEUM (A. C. Carson, mgr.).—Week 18: "A Night With the Poets" and Ben Welch divide honors. The former act is an artistic bit of work and was heartily received. Ben Welch was the laughing hit of a bill composed entirely of comedy. Oritos, magicians, closed the show and held them to the finish; Christie Duo, singers and dancers, pleased; Les Aube Leonels made good; Mason, Keeler and Company, "Hooked by Crook," were a big hit; Elmer Tenley revived some gags of ancient vintage but was a solid hit.——CRYSTAL (R. S. Gardner, mgr.).—The Jessie Keller Troupe of bicyclists head, and were enthusiastically received; Stanton and Sandberg, in their second week, were a big hit; Harry Fetterer, magician and ventriloquist, well liked; The Waggs, comedy sketch, opened and pleased.——NOVELTY (Bert Pittman, mgr.).—Murphy and Willard, "The Phrenologist," head, and were a hit; Morrissey and Rich, comedy sketch, very good; Al Burton, singer, big hit; Flexible Frederick, contortionist, very good.——NOTES.—An entire new set of scenery is being painted for the Crystal by W. F. Berry, scenic artist. Also new offices to house Wm. A. Weston, booking agent of the W. S. V. A.—Stanton and Sandberg, the comedians, originally booked on W. S. V. A. time for 16 weeks, have just finished their 30th week and have 10 more to follow. They are the only act which has played two weeks in each house of the circuit.—Robt. Ellis, manager Empire, Colorado Springs, was in town for several days visiting Wm. A. Weston.—Mr. and Mrs. Al. Burton, now on the S. & C. Circuit, have a new act written by Jas. B. Donavan. The act will be known as Burton and Shay.—The Keller Troupe are on their way East to fill contracts.—"Chinko," the juggler, and Bud Ross were initiated into Denver Lodge T. M. A. The lodge is one of the strongest in the country.—Donavan and Arnold are laying off here this week.

H. X. B.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Week 24: Eva Tanguay was headlined but unable to appear on account of sickness and returned to New York. Gallagher and Barrett, "The Battle of Too Soon," very funny; Spissell Brothers and Mack, comedy acrobatics, very clever; Konorah, very mystifying; The Five Madcaps, worked hard but failed to receive much applause; Clifford and Burke, talk did not take as well as their dancing; Ella Bradna and Fred Derrick, equestrian act, pleased; The Kinsons, novelty musical act, very good; The Brittons, colored, very good dancers.——CRYSTAL (Wm. Rosenthal, mgr.).—Business is very good. This week's bill includes The Comedy Four, The Dancing Rathbones, Lillian Weiss Knox and Ovens' orchestra.——THEATRE ROYALE (Carlie & Kunsky, mgrs.).—Moving pictures of "Ali-Baba and His Riches," and "The Prodigal Son," with descriptive lectures by Sidney Wire and ill. songs by Henry Hutchins are drawing big crowds.——AVENUE (Drew & Campbell, mgrs.).—Frank B. Carr's Thoroughbreds gave a good performance Sunday to big crowds. The company is headed by Harry Le Clair. Among the others are Josie Flynn, The Mitchells, Mlle. La Toska, Mr. and Mrs. Geo. Betts, Dan Reilly and Howard and Linder. The chorus is well drilled.——THE GAYETY (H. H. Hedges, mgr.).—Clark's Runaway Girls opened to big business. The company is a good one and as a special feature The Three Elvingstones are giving their acrobatic act.

LEO LESTER.

DUBUQUE, IOWA.

BIJOU (Jake Rosenthal, mgr.).—La Auto Girl, mechanical doll, very good, big drawing card; Adams Brothers, grotesque dancers and roller skaters, good; Ehrendall Brothers, balancers and acrobats, very good; Lutz Brothers, novelty artists, very good; Kathryn Haley, whistler and coon shouter, failed to appear for opening date; Al. Tierney, local balladist, appeared 25 in place of Miss Haley. Roster of Rosenthal Vaudeville Road Company for weeks Nov. 25-Dec. 2: Marguerite Newton and Company, Gilmore and Castle; Joseph N. Golden, mimic; Mexican Herman assisted by Senora Herman in magic, and the Bijou Quartet.——UNIQUE.—Moving pictures doing better, having opened on Sundays.——LYRIC.—To be opened soon for five cent moving pictures, is a fine little theatre. William L. Bradley, owner of the Grand Opera House, is to manage it.

VERA V. HAAS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10).—John and May Burke, "How Patsy Went to War," well applauded; Little Hip, the performing baby elephant, good; The Makarenkos, Gypsy singing and dancing duo, pleased; Eckhoff and Gordon, musical merry makers, good; Chas. H. Bradshaw and Company, "Fix In a Fix," very good; Nettie Vesta, singing comedienne, excellent; The Five Melrose Troupe, American acrobats, good.——PLEASANT ST. (Jas. Mason, mgr.).—Denno and Thibault, songs and dances, good; Annie Perry, singer, excellent; Mildred Wilson, songs and dances, very good; Mason and Doran, eccentric comedy, good.——SCENIC (L. M. Boas, mgr.).—Ill. songs by Sadie Graham and moving pictures, good business.——PREMIER (E. L. Perry, mgr.).—Ill. songs by G. B. Dailey and Will Davies and moving pictures. Business very good.——SAVOY (Julius Cahn, mgr. and lessee).—Knickerbocker Stock Company with the following vaudeville artists: Sisters McConnell, electric dancers, and Fred Huxtable, comedian.

E. F. RAFFERTY.

FLINT, MICH.

BIJOU (Jas. B. McKowen, mgr.).—Week 18: Chas. Marvelle; American Newsboys Trio; Byron James; M. A. Hunt and Company, and moving pictures. Business excellent. Week of 25: Musical Bensons; Jack Symonds; C. Porter Norton; Byron James; Huegel Brothers, and the moving pictures.

I. C. U.

GALESBURG, ILL.

GAIETY (J. H. Holmes, mgr.).—Harry De Marlo, aerial novelty, clever; Rawls and Von Kaufman, "Mush," a hit; Geo. Mundwellder, ill. songs, pleased; Chas. Saunders, monologist, went big; Le Roy and Levanlon, comedy bar act, great; The Five Byrons, musical act, good hit; big business.

F. E. R.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—The headliner is a musical comedy entitled "Commencement Days," introducing songs and dances; Waterbury Brothers and Tenney, good, and received the usual applause; The Village Choir proved a drawing card, the voices blending very nicely; Elsie Faye, assisted by Bissett and Miller, presented a novel dancing specialty; Marcena, Navaro and Marcena do some marvelous acrobatics; Harry Lee as the Hebrew car conductor was very funny; "At Camp Rest" pleased as the opening number.——SCENIC (H. C. Young, mgr.).—Phil Bennett, the street singer, is a leading feature; Louis Rovals, a one-armed acrobat, does some original feats; Ethel Vane pleased as a singing and dancing comedienne; Jennie Girard sings illustrated songs.—NICKEL—Excellent motion pictures and illustrated songs please large audiences this week.——NOTE.—Jess Travers, who has been singing the illustrated songs since the Scenic opened, closed this week and left for an Atlanta, Ga., theatre to do the same work.

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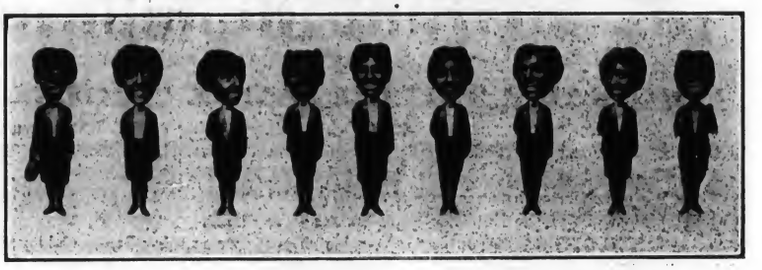

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HAZLETON, PA.

FAMILY—Wm. Schaller, ill. singer, very good; The Five Musical MacLarens, good; Clemmons and Massey, eccentric comedians, excellent; Claude and Marion Cleveland, comedy sketch, good; Seeback, bag puncher, first class.

RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Best bill of season. Boston Fadette Orchestra, feature; Middleton and Spellmeyer in a delightful sketch; Irene Franklin and Burt Greene, very pleasing. Others: Dunn, Francis and Company in "The Hold Up," good; Kronemann Brothers, acrobats, novel; Jimmy Lucas, impersonator, and Knight Brothers and Sawtelle, dancers.

JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, res. mgr.).—Orpheum Road Show. Edward Connelly and Company in George Ade's excellent character sketch, "Marse Covington," carry off the honors; Rosina Casselli and her dogs furnish the big novelty and the act is much enjoyed; Coram, the clever English ventriloquist, and Kelly and Kent, the popular comedy duo, come in for a large share of favor; Keno and D'Arville, acrobatic dancers, good; La Gardenia, Spanish dancer, well received; Tom Jack Trio, European novelty musicians, liked, and Heyman Meyer, the comedy pianist.——EMPIRE (R. K. Barton, mgr.).—"Kentucky Belles" opened to fair business and gave a performance that was good and poor in spots. There is a chorus of nice-looking girls, but it is a poor show musically. The vaudeville olio proved the strongest feature. Special mention is due Flemen and Miller, billed as "The English Americans," and the Melvin Brothers in an excellent gymnastic act.——GAYETY (Edward Shayne, mgr.).—"Trocadero Burlesquers" began a week's visit with moderate attendance and presented an entertainment that proved pleasing for the most part, along the usual lines.

L. W.

JOLIET, ILL.

GRAND (L. M. Golberg, mgr.).—Week 18: Patty Brothers, excellent; Johnson Marvelle and Company, uproar; Marie Clark, conversationalist, scored; Malindo and Alvin, applause; E. C. Hays, pleased; Musical Brams, ordinary.

KALAMAZOO, MICH.

MAJESTIC (F. Bryce, mgr.).—Florence Family, acrobats, the best ever here; Thos. J. Keogh, "The Ward Heeler," a clever sketch; Mr. and Mrs. Corby, electrical novelty; Wm. H. Windon, one big hit.

DIZ.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Is offering its patrons high class vaudeville. Madame Zelie De Lussan, wonderful mezzo soprano voice, took her audience by storm. The rest of a very satisfactory bill is as follows: Barrows-Lancaster and Company rural comedy, appropriate to the week and made good; O Hana San and Company, "The Geisha's Dream," novelty, very entertaining; Al Shean and Company, "Quo Vadis Upside Down," an amusing travesty; Matweef-Hugostan Troupe, Russian singers and dancers, only recently come to this country, close their act with some very excellent acrobatic work; Foster and Foster, "The Volunteer Pianist," funny; Mueller and Mueller, baritone singers, big hit; The Blazers, acrobats, very good. After a very satisfactory relapse to legitimate with Mrs. Fiske in Leah Kleshna and Tess D'Urbervilles, the Shubert Theatre is again this week entertaining us with vaudeville. The headliner, Geo. W. Day is a very entertaining monologist; Mlle. Chester and her dog, pleasing; The Italian Trio, sing very entertainingly; Hyams and McIntyre "Two Hundred Wives," very laughable; Juan Caicedo, wire walker, very good; John Birch, burlesque melodrama, exceedingly funny; and Thompson's Elephants.——CENTURY (Jos. R. Donegan, mgr.).—"Yankee Doodle Girls" week of 24th, good show, the pieces especially amusing. Special on ladies' souvenir matinee, Teddy bears and china given away Friday afternoon. Next, "The California Girls."——MAJESTIC (Clint Wilson, mgr.).—"The Knickerbockers," good singers and pretty costumes. Jack Reid, who plays the leading part in the burletta "Murphy's Mishaps," is a clever comedian. Next, "The Masqueraders."

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LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Wotpert Trio went well, a very good act; Katie Rooney scored; A. O. Duncan, ventriloquist, pleased; Harry and Kate Jackson, "His Day Off," well liked; Charles Wayne and Company, "The Morning After," very funny; Dillon Brothers went big, the hit of the bill; Robert Henry Hodge and Company, "Troubles of Bill Blithers, Bachelor," a funny act and went well.——LYCEUM (Wm. H. Gallagher, mgr.).—Nellie Hartford's Burlesquers, twelve women. Olio: Blanch Loring, ill. songs, very good; Bates and Ernest, German comedians, made a hit; Nellie Hartford, songs and dances, went big; Galvin and Sheldon, sketch artists, hit of the bill. Burlesque, "Irish Justice," a roar ——NICKEL (T. E. Twomey, mgr.).—Moving pictures and ill. songs by Arthur Holmes.——MARQUIS (J. H. Michael, mgr.).—Moving pictures.

JOHN J. JOYCE.

LEAVENWORTH, KAS.

ORPHEUM (C. B. Martyne, mgr.).—Haight and Dean, the hit of the bill, "A Misfit Meeting"; The Chinese violinist, Sing Fong Lee, is well applauded, as are also Hanvey and Clark, who do a singing act; The Castonos give a dancing act that is well received; Mrs. Pico sings the ill. songs this week.——PEOPLE'S (M. Cunningham, mgr.).—The Three Closers, acrobats, liberally encored; Shale and Cole, win their audience from the start; The Buschs, Lancaster and Smith and Roy Lindsey do creditably.

J. E. FAULKNER.

LIMA, OHIO.

ORPHEUM (Will G. Williams, mgr.).—A fine bill playing to good business opens with Floyd Mack, comedy acrobat and dancing, fine; The Henellas, legerdemain and illusion, took well; Florence Rayfield, singing and dancing, good; Matsumota Troupe, acrobats and jugglers, a hit; The Three Troubadours, singing, good; Magdaline Kiefer, ill. songs, good.

L. F. WAKEFIELD.

LITTLE ROCK, ARK.

MAJESTIC (Saul S. Harris, res. mgr.)—Reba and Inez Kaufman, clever dancing; Francelli and Lewis, ordinary singing; Four Dancing Harris, fine; Anna Doherty, pleases; Wm. A. Inman and Company, "Recognition," ordinary sketch; The Aherns, hand-and-head equilibrists, good.

JIM.

LONDON, CANADA.

BENNETT'S (J. D. Elms, res. mgr.).—Eight Kitamuras, splendid Jap act, with snap and vim; Fred Bond and Fremont Benton, "Handkerchief No. 15," very laughable; The Five Majors, a solid hit; Brothers Damm, excellent; Joe Deming, monologue, well liked; Sampson and Douglas, good; Johnson and Wells, well received.

M. G. HUESTON.

MAHANOY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—The bill this week pleased and business is good. Madam Beatrice's trained bears, pleased; Al White's Four Dancing Girls, good; Geraldine McCann and Company, "The Boaster," fair; Wilbur Mack and Company, musical farce, "The Bachelor and the Maid," very good; Reese Rosser, ill. songs, very good.

J. O. ASHTON.

MALDEN, MASS.

HATHAWAY'S (George H. Morse, mgr.).—Jolly Fanny Rice with her miniature stage was the headliner; Milton's Dogs, clever act, well received; Lewis and Green in "Engaging a Cook," pleased; Stelling and Revelle, comedy acrobats, laughing hit; Dawson and Whitfield, comedians, good; The Musical Craigs, instrumentalists, scored a hit; Harry Breen, monologue, liberal applause.——NOTE.—After the regular performance on Tuesday evening a cakewalk for a Thanksgiving turkey was held and house was crowded to the doors.

THOS. C. KENNEY.

MARION, IND.

CRYSTAL (Ammons & Dubois, props. Rehearsal 10).—Frosto and Warda, return engagement, immense hit; Martin and Doyle, acrobatic act, very clever; Williams Duo, musical, well liked; Irene White Ammons, ill. songs.——GRAND (Sam Pickering, mgr. Rehearsal 10).—Farrell and Leroy, comedy and songs, headliners and a scream; Adams Brothers, roller skating dancers, shared first honors; Eldridge, sand artist, exceedingly clever and a novel act appreciated by everyone; Ruth Chandler, character monologue, also pleased; Jake Montross and Grand Quartet (New Acts), ill. songs.

L. O. WETZEL.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—Budd and Franks, good; Lee's Marionettes, clever; Niblo and Spencer, excellent; Emma LeRoy, fine; Capt. Sidney Hinman and Life-saving Dogs, excellent. ——SCENIC (C. L. Litchfield, mgr.).—Moving pictures and ill. songs by Helen Melville.——MUSIC HALL.—Moving pictures, ill. songs and vaudeville, 28, 29, 30.

CHAS. E. LACKEY.

MILWAUKEE, WIS.

SHUBERT (Edwin Thanhouser, mgr.).—Grace Hazard got separated from her "Five Feet of Comic Opera" trunk on the way from Louisville and missed the matinee 24. Trunk arrived at 10:10, and fifteen minutes later the little prima donna was singing her operatic selections. She went on after the moving pictures. Ida Fuller, a big novelty; Hill and Sylviany, headliners; Herbert's Canine Circus, fair; Burton and Brooks, "The Limit," sketch, good; Terley, the Mysterious Figure, pleasing; The Seven Mowatts, club jugglers, interesting turn.——STAR, Western Wheel (Frank R. Trottman, mgr.).—The Rialto Rounders brought "A Day at Niagara Falls" and "A Day at the Races," with the Bison City Quartet, Sam S. Howe and a pretty good chorus before a pair of packed houses 24. Specialties by Gladstone and Howe and Harvey and Devora were good features of the burlesques.——GAYETY, Eastern Wheel (S. R. Simon, mgr.).—Mack's World Beaters also drew two capacity houses 24. Best looking chorus of season. "A Day at Newport" and "The Isle of Rubbernecks" seemed to give satisfaction and pleasure to those who filled the theatre. Marie La Blanche couldn't get the best of an unruly horse and had to cut out her Lady Godiva ride. She gave some artistic posing instead. Pearl Reid and Jessie Maitland, singers and dancers; Reded and Hadley, "The Automatic Soldier"; Mr. and Mrs. Charles Buckley and Frank Martin in a sketch, and The Century Comedy Four fill the olio.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Eugene Trio, ordinary gymnastic act, well executed; Mlle. Toona, ill. lecture on the Southwest, views

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"NAPANEE"

"Snuggle Up Closer"

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"PINING"

"Clover Blossoms"

"I'm the Kid That Built the Pyramid"

"If You Think So, You're Crazy"

"You've Got to Be American to Feel That Way."

"Wish Me Good Luck on My Journey"

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beautiful and number entertaining; Julie Herne and Company present drama slightly obvious in plot and denouement, but saved by Miss Herne's emotional acting; Sydney Deane and Company, a male quartet, tuneful and funny; Geiger and Walters, musical, good; Harry Gilfoil, clever character creation; Four Piccolo Midgets, comedy acrobats, excellent. LEWIS.

MOBILE, ALA.

LYRIC (G. Neubrik, mgr.).—Week 23: Signor Luigi Maribini, "Ice Sculptor," best ever; Evans and Evans, dancers, hit; Musical Goolmans, very good; Hume, Cain and Hoey, comedians, excellent; Francis Hoyt and Company in "An Eventful Honeymoon," good; Ryers and Emerison, singing, fine. NAN.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Julian and Price, song and dance, good; Eddie Gardner, hat juggler, took well; Cole and Coleman, comedy musical, well received; Frank Gray, ill. songs, good; Cecil's Performing Leopards, animal act, hit. GEO. FIFER.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—"The Village Lawyer" offered by Will M. Cressy and Blanche Dayne, made one of the hits of the season; Mr. and Mrs. Mark Murphy, "The Coal Strike," royally received; Marzella and Millay, comedy bar, full of wholesome comedy; Milt Wood, dancing, enjoyed; The Misses Delmore, singing, good; Carson and Willard, German comedians, laughable; Tourbillion Troupe, splendid bicycle act. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal).—Week 18: Houdini has "stood 'em up" at every performance during his second week's engagement. On Sunday he leaped handcuffed into the Mississippi River. Monday evening he was placed in a straight jacket and buckled by prison officials, and made his escape in full view of the audience, in five minutes. The stunt was acknowledged the greatest ever attempted on the local stage. On Tuesday he repeated the straight jacket feat. The big card for Wednesday was an escape from a leather bag made by a local shoe factory and buckled with six padlocks. It took Houdini twenty-six minutes to free himself from this leather receptacle. The concluding feat was an escape from a large wooden box. Houdini was handcuffed and placed in the box, which was put together on the stage, and riveted by sixty-seven nails and screws. The Ruppelts are the bill openers for the week. The pair were a feature of the "Behman Show" last season. "Flip-flopping" in all the various branches takes up most of the allotted time. Gardner and Revere were liberally applauded on Monday evening. This act was evidently booked for the upper section. Emile Subers created a favorable impression. The comedian would profit by dropping the white blouse and "baggy" trousers. "The Ace of Trumps," presented by Rose Coghlan, assisted by Wm. H. Sams, is a well constructed playlet, containing many bright lines. Gartelle Brothers return with "Skatorialism." Jack Wilson and Company were the laughing hit. The trio are good enough to occupy the number two position in the make-up of next season's road show.—GREENWALL (H. Greenwall, mgr.).—Week 17: The program states that Billy Hart, principal comedian of Manchester's "Gay Masqueraders" is the author of "Dr. Dopey's Dipping Den." The scene is laid in "Dr. Dopey's residence" and the time—"High old time." Susie Fischer opens the olio with a new budget of songs. Hayward, Conroy and Hayward present "The King of Blackwell's." Stewart and Raymond were liked in their familiar musical specialty. Smith and Baker are programmed as "Two Funny Fellows." O. M. SAMUELS.

OTTAWA, CAN.

BENNETT'S (Gus S. Greenlng, mgr.).—Frank Whitman, dancing violinist, very good; Ruby Kids, "Rose's Birthday," pleasing; Mr. and Mrs. Wm. Kelcy, "Tale of the Turkey," big laugh; Jupiter Brothers, cabinet mysteries, greatly mystified and causing sensation; Lind, impersonator, an old favorite; Quinlan and Mack, well received; Ellis-Norbiln, acrobats, good work and plenty of novelty. W. O. R.

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PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—Bert Levy, the cartoonist, delightful performance, rapidly drawing by means of an invention of his own. He was well received and is most popular here. Salerno repeated his success of former visits. Eva Taylor and Company received a great welcome. The little play "Chums" was very well done. Amelia Summerville has a pleasing little turn and does it well. Galetti's Monkeys are the funniest things on the bill and they kept the audience in an uproar all the time. The Three Rubes are a bit of the biggest kind, their work being as clever as we have seen. Mignonette Kokin, by her clever dancing and singing, soon won the audience, and her imitation of Fred Montgomery in his "loose" dance was most amusing. Pearl and Keefe were well received; Hawthorne and Burt have a rapid fire talk battle, the feature of which was Hawthorne's "Yiddish" impersonation. Dolan and Lenharr have sketch, and Bean and Hamilton do some marvelous barrel jumping. The Luciers please with mirth and music. P. S. C.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.).—Week 18: The Great Marconis, electric wonders; Gaiety Quartette, comedy singing act; Lynne and Bonnie Hazzard, the big pianist and little dancer; Mr. and Mrs. Guy Bartlett in "Willie"; Harrigan and Giles, comedy singing and dancing; Clarence Smith, ill. song; very pleasing bill, well received.——GRAND (James H. Errickson, mgr.).—Mlle. Orletta, clairvoyant and mind reader; Miles and Raymond; Lyons and Cullom in a variety of vaudeville; Geo. A. Noble and Cornelia Appy, songs and cello solos; Morgan and McGarry, singers and dancers; The Great Elverfon, spinning marvel, assisted by Mabel Irving; Joe Thompson, ill. song. The entire bill excellent. W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr.).—Best show this season. Novello's Circus headliner and novelty, big hit; Charlotte Parey and Company, excellent sketch; Daisy Harcourt, comedienne, good; Lalla Selbini, rather a shock but took big The Kratons, hoop rollers, something new and good; Patsy Doyle, droll comedian; Wise and Milton, clever; Raymond and Caverly, and Ed Gray, both good.——IMPERIAL (John P. Hill, mgr.).—Miner's "Americans," the real goods from start to finish; Wilbur Dubbs and Will H. Ward deserve special mention for their original and clever comedy during the burlesque. The olio opened with Sisters La Tour, good singers and dancers, but should drop poor comedy; Mozelle, fire dancer, very good; Will H. Ward and Co., "When the Devil Comes to Town," big success; Bessie Steiger, singer, good; World's Comedy Four, fair. The final piece, something unusual in burlesque, best part of the show. S. M. SAMUELS.

QUEBEC, CANADA.

BENNETT'S (J. H. Aloz, mgr.).—Picaro Trio, hand and head balancers are young and will be heard from, they work fast and dress neatly; Mathews and Harris, "Adam the Second," have an idea that is quite original in conception and made a hit; Sisters Don English, character singers, one of the team could give cards and spades to her brother performers, in the correct style of male attire; Louise Raffin's Monkeys, well received and should be a drawing card for the children; 12 Navajo Girls, a tremendous hit; Sam Rowley, mimic and comedian, comes out smiling and gets the audience from the start, well liked; Beyers and Herman, pantomime novelty, unique in construction, the smallest detail being carefully worked out. (three sets of scenery used). J. GORDON HENRY.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Blichard Brothers, good musical act; Prof. DuBois got many laughs for his bassoon; Eddie Collins pleased; DeWitt, Burns and Torrance, excellent act, very favorably received; May Duryea and Chas. Deland, "The Imposter," scored; Alf. Grant and Ethel Hong, good lines and liberal applause; "Robinson Crusoe's Isle," good music and male chorus, but women weak.——BIJOU (Updegraff & Brownell, mgrs.). Half week: Phil. Sheridan's City Sports, with Terry McGovern and Young Corbett as added attraction; large business. Second half: The Behman Show. GEO. RITER.

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ROCHESTER.

COOK'S (Wm. B. McCallum, mgr.).—Mayme Gehrue and Company in "June," capital sketch, capitally acted; Adelaide Hermann, pleased; Henry Horton, big hit; "Our Boys in Blue," complete satisfaction; Gardner and Stoddard, well liked; Elizabeth Murray, entertaining; Otto Brothers, hit; "Those Four Girls," well received. Bill conceded best of season. Big business.——BAKER (Richard Baker, mgr.).—Hardeen, "Handcuff King," clever demonstration; Edith Helena, hit; Press Eldridge, ordinary; Des Roches-Blanca, fair; Romany Operatic Company, pleased; Ernesto Sisters, clever; Belloni, good; Joe Flynn, passable; Glinsetti Troupe, good acrobatics. Fair business.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week Nov. 18: A very good bill to large houses. Harry De Coe, Charleue and Charleue, Chinese Johnny Williams and Company, Minnie Seligman and Wm. Bramwell, "A Dakota Widow," Lucy and Lucier in eccentric sketch, "The Teddy Trio."——NOTE.—The Lyric, which has been under the direction of Sullivan & Considine the past year has gone back to the management of R. A. Grant, and has temporarily closed its door to vaudevillians. Beginning week 16 the Moore Stock Company presented "An Oath of Vengeance," and the same company will play an unlimited engagement at this house.

JAY E. JOHNSON.

SANDUSKY, OHIO.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week 21: Laura Buckley, mimic, was the headliner and scored heavily; Mark and Laura Davis have an amusing comedy sketch and sing nicely; The Three Altons, acrobats, very good, the young lady being exceptionally clever; The Three Vernons, novelty act, held over, excellent; The Only Davy, ill. songs, good; Prof. Arthur Barrett, good. Half week 24: Tom Alexander, in original parodies and songs, headlines the bill and made a decided hit; Adair and Henny introduce some new songs and dances in "The Hammock Girl," an excellent act; Mayo and Rowe in "Kitty's Letter," get lots of laughs; Corro and Corro, in a Chinese acrobatic turn, a winner.

DOC.

SCRANTON, PA.

POLI'S (J. H. Docking, mgr.).—"Cariotta," looping the loop on a bicycle, heads the bill; Eddie Clark and His Six Winning Widows, very well received; E. Frederick Hawley and Company pleased in a melodramatic sketch, "The Bandit"; Peter Donald and Meta Carson, in "Alex McLean's Dream," very good; Anderson and Goines, colored comedians, good; Elsie Boehm, female baritone singer, good; Three Abdallah Brothers, European acrobats, good.

H. S. HOLLAND.

SEATTLE, WASH.

PANTAGE'S (Alex. Pantages, prop and mgr.).—Bunth and Rudd, eccentriques; The Burtinos, slack wire; Davey and Everson, musical; Miss Della Stacey, singing comedienne and change artist; Harry Clinton Sawyer, imitator; Arlington and Helston, comedians.——COLISEUM (Sullivan & Considine, props.).—Lawrence and Harvey in "His Father's Son"; Tom and Edith Almond, singers and dancers; The Four Alarcons, Mexican singers and dancers; Felix Adler, singing comedian; Brothers Divin, comedy acrobatics, The Four Eddys, acrobats; Roy McBrain, songs.——STAR (Sullivan & Considine, props.).—Lewis and Lake Musical Comedy Company; Mack and Dougal in "Grit's Thanksgiving"; Nelson, Farnum and Company, comedy acrobats; motion pictures; Joe Bonner, songs.——LYRIC (Lewis N. Rosenbaum, mgr.).—Baird and Dunn, musical; "Those Five Girls," musical; Mansfield and Mansfield, sharpshooters; Ella Hezlitt, soubrette; Prof. H. G. Robinson, musical.——NOTES.—The news of the withdrawal of Klaw & Erlanger from the vaudeville field has been received with mingled feelings. The artists regret it for the reason that the competition forced up salaries to an unusually high point.—The Bohemian Club, composed of theatrical people, was organized with two hundred members on the 14.—W. W. Ely, formerly manager for Sullivan & Considine, has taken over the Eden Musee and will open up with a new line of curios about December 15.—The Murphy-Whitman Company, after a successful engagement at Seattle, opened at the Orpheum, Vancouver.

MILTON G. WAYLAND.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Good bill. The Wynnewoods in "The Messenger Boy's Dream," very good; Maxwell and Dudley, singing, good; Oro, Ott and Company, comedy, specially good; "The Three Nightingales," well applauded and responded to several encores; Risno, the Himilayn Yogi, fair.

MILLER.

SPOKANE, WASH.

WASHINGTON (Geo. Blakeslee, mgr.).—Week 17: Madge Maitland, singer, pleased; Harry Crandell and Company, "Fun in a Grocery," very good; Great Pascatel, aerialist, satisfactory; Bush and Elliott, acrobats, excellent; Pete Dunsworth, ill. songs.——PANTAGE'S (E. Clarke Walker, mgr.).—Week 18: Al Watson and Company, "The Dog Catcher," hit; James Dunn, mimic, well received; Gilson and Toland, singers and dancers, well liked; Edward and Nettie Masse, comedy jugglers, one of the best seen in this city; Leo White, ill. songs; Frank Hall and Wallace, "the untamable lion."

J. J. HUGHES.

SPRINGFIELD, ILL.

OLYMPIC (C. J. McCann, mgr.).—Kelly and Kelsy, sketch artists, feature; Mabel Vernon and The Olympic Stock Company.——EMPIRE (Jno. Connors, mgr.).—Mlle. Mabel's animal troupe is the feature; Nettie Strand, Kelly and Bob, Blanche Trojan, Romola and O'Brien, Rowena Lemee, Lillian Little, The Empire Stock Company.——NOTES.—The property formerly known as the Orpheum has been taken over by O. T. Crawford of St. Louis, and opened as a picture show with a ten cent admission.—The Paris picture show continues as a five cent show to good business—Baby Ruth, a skating pony and the clown dog are the attraction at the Armory skating rink this week.—The new picture show will be known as the Lyceum.—Eddie Dwyer, formerly of the "Jack Horner Company," has been laying off here for some time on account of injuries received while working with that show. He expects to be working again soon.

C. F. NORRED.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr.).—Juno Salmo opened the bill with a contortion act, very pleasing; Wilson Bros., German comedians, fair; Rooney and Bent, "Busy Bell Boy," favorites with the audience; Miles Staverdale Quintet, excellent banjo playing; Howard Truesdell and Company, "Two Men and a Bottle," went well; Banks and Newton, a comical pair; "A Night on a House Boat," one of the best musical acts seen at the house this year.——NELSON (Harry Davis, res. mgr.).—The Beldeins, colored entertainers, opened, fair; John Walsh, Irish comedian, interesting; Warren and Brockway, pleased with some slapstick work and freak musical instruments; Little Garry Owen, well liked; J. K. Emmet and Anna Mortland, in "A South Dakota Divorce," was the hit of the bill; The Doric Quartette, a neat singing organization, very pleasing; Midgely and Carlisle, "After School," favorites; The Aerial Shaws, remarkable work, daring and skill.——GILMORE (P. F. Shea, mgr.).—25-27, "Crackerjacks," good show to good houses; 28-30, Melodrama.——NOTE.—A new moving picture place has opened under the management of C. Herzog.

GEORGE PRESSL.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsals 10:30).—The bill offered this week is one of the best this season. Melville and Higgins, good; Max York's Dogs, good; The A-B-C-D Girls made good; Five Musical Spillers, well received; Friend and Downing pleased; Julius Steger and Company, "The Fifth Commandment," the best ever seen here; Walter C. Kelly, went big; Bobkers Arabian, whirlwinds, made good.

SAM FREEMAN.

TERRE HAUTE, IND.

LYRIC (Jack Hoeffler, gen. mgr.).—Irma Orbasany's Cockatoos, very good; Ellsworth and Burt, farce comedy skit, fair; Senator Frank Bell, "Rube Whipple," monologue, ordinary; The Hirschhorns, Alpine entertainers, very good; LeCompt, fire klag, fair.——VARIETIES (Jack Hoeffler, gen. mgr.).—The Arlington Four, singing and dancing messenger boys, great; Richards and Grover, comedy singing and plantologue, great; Meyers and Rosa, marvelous spinners, very good; Nellie Revell, singing and talking, great; Mr. and Mrs. Geo. Hussey, ventriloquical musical comedy, ordinary.——COLISEUM (J. H. Barnes, mgr.).—Nov. 24-25, Miss New York, very good business; Nov. 28, matinee and night, Black Crook, Jr.; Dec. 1 and 2, Parisian Belles.

ROSS GARVER.

TOLEDO, O.

THE ARCADE (Lou Hurtig, mgr. Sunday rehearsal 10).—Bill only fair. Della Fox is starred, and well received. Adele Palmer and Company in "The Ice Man," got a good bunch of laughs. Charlotte Coates and Miss Sunflower and their sketch "Wanted, an Errand Boy," was well received. Mabel Mecker opens with acrobatics and contortions that go well. Hoffard and Mantell, comedy monologue, pleased. The Gordon Brothers danced well in their song sketch "In the Land of Cotton." Ramzo and Arno, European eccentriques, close the bill. They are fair.——EMPIRE (Abe Shapiro, mgr.).—"The Girl From Happyland," a fair show which is, however, redeemed by an excellent olio in which "The Great Deluge" is the feature.——BURT'S (Frank Burt, mgr.).—"The Fool House" is the first musical comedy that has been seen at this house for some time. The patrons of the theatre seemed pleased at the change, and the members of the company were well applauded for their efforts. "The Fool House" is a good show and is playing to packed houses.

SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Master Gabriel, good; Edwin Keough and Company, well received; Eleanor Falke, dainty and pleasing; Cliff Gordon, funny as ever; Mills and Hassan, good; Rooney Sisters, good.——STAR (F. W. Stair, mgr.).—Phil Opp, the popular burlesque comedian, is the star of the "Sam Devere

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Show," which pleased bumper houses all week. The company contains quite a number of clever specialties. HARTLEY.

TROY, N. Y.

PROCTOR'S. (W. H. Graham, mgr. Monday rehearsals 10).—"The Pianophiends" heads the bill, made a hit; The Four Rianos, acrobatic sketch, won approval; Lola Cotton, child mind reader, pleased; "Zaza's Hit," presented by Cathrine Countiss and Company, very good; Griff, juggler, made a hit; Barsebbes, unique act, black and white, and Ryan and White, singers and dancers, round out a very good bill.——LYCEUM (R. H. Kebler, mgr.).—The Fay Foster Company appear the first three days. Laft half: The Brigadiers are here. Wednesday night is amateur night at this house. J. J. M.

WORCESTER, MASS.

POLI'S.—Le Ville and Sinclair, good dancers and singers; Coin's Dogs, one of the best; Leon Rogee, imitator, strong number; Valerie Bergere and Company in "A Bowery Camille," fine; Harper, Desmond and Hilliard, clever colored singing and dancing act; The Avon Comedy Four, hit; Dunedin Troupe of Cyclists, great.——FRANKLIN SQ.—Ben Morse, bicycle, good trick rider; Lester and Quinn, songs and dances, good; Murry Clayton and Lillian Drew in "A Knight in Rome," very good; Edmond Bosanquet, one of the cleverest on the violin that has been seen here; Atwood and Terry, very good; Mr. and Mrs. Robert Fitzsimmons in "A Fight for Love," hit of bill; Golden Gate Quintet, good; Bailey, Crowmer and Bailey, first class acrobats. Business is very much improved. W. M. SHERMAN.

YOUNGSTOWN, O.

TEMPLE (Frank Sourbeck, mgr.).—Porter and Porter, duettists; Nevin and Kane, wooden shoe dancers and German comedians; Haswell, male serio comic. C. A. FEEDY.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—Weber & Rush's Bon Tons are appearing here this week and playing to capacity nightly. The opener is a pleasing burletta entitled "A Pousse Cafe," which introduces Guy Rawson as the chief comedian, who carries the entire burlesque through and causes an abundance of laughter. He is supported by Harry Woods, Ben Pierce, Harvey Greene, who play their parts skillfully. The woman principals are Frances Clare, Gladys Carlyle and Florence Moore. The musical numbers are led by Misses Clare, Carlyle and a good looking chorus of twelve girls. The specialty acts with the production are Woods and Greene, well liked; Rawson and Clare, clever sketch and big hit; "The Girl With the Red Mask," fair; Ben Pierce, comedian, good; Wentworth, Vasta and Teddy, added feature, clever.

NEW LYCEUM (Eugene Kernan, mgr.).—A. G. Herrington's Lady Birds are the offering this week and present the poorest show that has appeared here in several years. The burlesques are; "The Isle of Samoa" and "Lonesome Luke's Luck," which has no plot and is very draggy and uninteresting throughout. The leading comedian is Will Fox, who portrays a Hebrew and proved the best of the lot. He is assisted by Wm. C. Cushman, the Irish comedian, and Jerry Sullivan. The female roles are in the hands of Izetta Hall, Louise St. Claire, Annette Wiltsie and Isabella Hall, who are just fair. The musical numbers are led by the principals and a passable chorus of 14. The olio is the only redeeming feature in the show and consists of the following acts: James Halley and Arch McKinnon, blackface comedians, hit; Wm. C. Cushman and Louise St. Claire, grotesque comedy, good; Annette Wiltsie, singing comedienne, well liked; Jehhy D. Sullivan, "The Original Yellow Kid," very funny. BILLY BOWMAN.

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Beautiful Paris Waltzes.
Because I'm Married Now.
Broncho Buster.
Budweiser's A Friend of Mine.
Build Your Nest Away Down in My Heart.
Camellia, Intermezzo.
Clio, Intermezzo.
Colonia, Intermezzo.
Come Down, Salomy Jane.
Daffy Down Dilly (Rag Time).
Darling.
Dixie Dan.
Follies of 1907 March.
Follies of 1907 Waltz.
He Goes to Church on Sunday.
Hello, Sweetie.
How'd You Like to Float Me?
I Can't Tell How I Miss You.
I Could Be Happy if That Were Mine.
I'd Like to Know When You Can.
If Anybody Wants to Meet a Jonah, Shake Hands With Me.
If We Knew What the Milkman Knows.
If You'll Walk With Me.
If You Want to Pick a Fuss, Wait Till the Sun Shines.
I Get Dippy When I Do That Two-Step Dance.
I Haven't Told My Mother Up to Now.
I Have Waited for a Long, Long While.
I Just Can't Keep My Feet Still, When the Band Begins to Play.
I'm Certainly, Perfectly Dissatisfied.
I'm Going Away.
I'm in Love With the Slide Trombone.
I'm Rehearsing With a Broadway Show.
In a Little House That's Built for Two.
I've Lost My Little Dog.
I Think I Oughtn't Ought to Any More.
I've Got a Tickling Sensation 'Round My Heart for You That Can't Be Scratched.
I Will Marry Him to Make a Home for Mother.
Just You, Dear, You.
Little One, Good-bye.
Maryland, My Maryland.
Meet Me Down at the Corner.
Miss Ginger from Jamaica.
Mother's the Boss at Our House.
My Lotus Flower.
My Maid of Mandalay.
My Pocahontas.
My Wild Irish Rose of Killarney.
My Yankee Doodle Indian Boy.
National Patrol.
Never Introduce Your Bloke to Your Lady Friend.
Nothing Bothers Me.
No Wedding Bells for Me.
Pawnee (Indian Song).
Pawnee (Intermezzo).
Re-Incarnation.
Sonoma (Intermezzo).
Sonoma (Mexican Song).
That's How He Met the Girl.
Theodore.
There's Something Sweet About You.
There's a Lot of Things Noah Never Knew.
They All Look Alike to Mary.
The Path That Leads to Love.
The Song of the Foam is "Home, Sweet Home."
The Story That Never Grows Old.
The Town at the End of the Line.
The Whistling Yankee Girl.
This Ain't Such a Bad Town After All.
This is No Place for Me.
Two Little Boys in Blue.
Until the End of Time.
Wait Till They Harvest the Grain.
What's the Use of Loving, If You Can't Love All the Time?
When a Fellow is Twenty-one.
When a Girl Leads the Band.
When I Get Back to Piccadilly.
When the Evening Twilight Bids the Day Good-bye.
Who Are You Getting At, Eh?
Won't You Waltz "Home, Sweet Home" With Me, for Old Times' Sake?
You'll be Sorry Just too Late.
Young Men Lodgers.
You're so Different from the Rest.
You're the One Best Bet.

SHAPIRO

"Follies of 1907"
9 SONGS

ANNA HELD SHOW
2 SONGS

"YAMA"
3 SONGS

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4 SONGS

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1 SONG

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Shapiro Music Publisher

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CHATTAWAY, THURLAND.
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